

THE ILLUSTRATED LONDON NEWS

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SATURDAY, APRIL 29, 1939.



THE NEW YORK WORLD'S FAIR, WHOSE THEMES ARE "BUILDING THE WORLD OF TO-MORROW, AND THE INTERDEPENDENCE OF MAN": THE HALL OF COMMUNICATIONS; WITH THE STATUE OF "SPEED" IN FRONT.

The New York World's Fair opens to-morrow, April 30. One of the reasons for the choice of this date is that it is exactly 150 years after the inauguration of George Washington as first President of the U.S.A. The site of the Fair was formerly a huge ash-heap on a tidal marsh, on which nearly £34,000,000 has been spent in levelling, planting with trees and millions of flowers, and in covering with the Exhibition's two hundred buildings. Sixty, perhaps even seventy, million

people are expected to visit the Fair, a record for any exhibition yet held in America. Modern industrial "technology" and the organisation of every sphere of the life of a modern nation are illustrated in direct, concrete ways in the Fair. In the above illustration is seen the Communications Building, with the great mural painting upon its façade illustrating the development of means of communication, from the savage's smoke signal to wireless telegraphy. (Wide World.)



By ARTHUR BRYANT.

I AM writing this on the eve of St. George's Day. Looking out of the carriage windows, I can see three grey square church towers among the green hills to the left and one to the right. To-morrow they will all be flying a white flag with a red cross, in commemoration of St. George who slew the dragon. Dragons are not animals that one associates with the English countryside, though one sometimes sees things on our new arterial roads that are as large, as frightful-looking and that belch, one would say, as much smoke. But then St. George didn't kill his dragon in England, a land which, so far as I am aware, he never even visited. He killed it in foreign parts, which is where his Englishmen have ever since been in the habit of killing theirs. For the English took after their saint and have always evinced a disposition to rescue innocence in distress—sometimes, it should be admitted, rather bogus innocence—and to set about dragons. In their time they have slain some very formidable ones, and in all sorts of curious places—in Flanders (several here) and on the banks of the Ganges and in Palestine and by the shores of the Danube, as well as several of the marine order—off Cape Trafalgar, in Aboukir Bay, at Gravelines. The disposition, it seems, is still there, for anyone acquainted with the ways of the English kind cannot help hearing just now an ominous English murmur: "I spy dragons!" One can only hope that for the peace of all concerned the alleged dragons will turn out not to be dragons at all. I am a peaceable man, and I confess I find more than one dragon in a lifetime rather more than I care for. Still, if it must be, it must be, and I dare say we shall make as clean a job of it as we did of its predecessors. But it will mean many a weary, dusty day, I fear, both for St. George and the Dragon. Poor old dragon!

So as there is more than a chance that by the time St. George's Day comes round again we may be hard at our hereditary task of grappling with dragons in defence and rescue of, I suppose, some Polish or Rumanian or Greek maiden, it might be as well to recall what else St. George stands for beside this troublesome and blood-stained chore. Saints' days ought to remind us of saintly virtues or at least of saintly aspirations, and there are one or two that belong to England—to England, that is, at her best. And the first, I think—a strange quality for a fighting man, certainly—is sweetness of disposition. The English are, or were, essentially a kindly people. A little unimaginative, no doubt, a little blind to the virtues of others, sometimes even a little blind to the just rights of others. Yet whenever his heart is touched, and it is a very large one and does not really need much seeking for those who are earnest to find it, John Bull is apt to prove the kindest fellow in the world. It is nearly always a personal, individual

appeal that awakes his inherent good-nature: like Dr. Johnson, though he may often miss the subtler shades of injured feeling in others, he is invariably roused to pity by the actual spectacle of physical need or suffering. And it is a practical kind of pity that he displays in such cases: to provide food or shelter or medicine for a needy fellow-creature, the Englishman will put his hand very deep indeed into his capacious pocket.

And this kindness of heart is founded on that sweetness of disposition to which I have already

A man and his land make a man and his creed.

Leisurely flocks and herds,
Cool-eyed cattle that come
Mildly to wonted words. . . .

One finds it in our ancient music—the music, that is, which sprang naturally out of our English country life many centuries ago, which was written by nobody knows whom and was sung and handed down by rustics gathered together in inn taprooms, at cottage doors and at church-ales. One cannot on the printed page reproduce the sweetness and wistful tenderness of much of that music: it makes one realise the inadequacy of the art of writing that one cannot. But one can at least recall the names of such folksongs—"Strawberry Fair," and the "Sweet Nightingale" and "Poor Old Horse" and "Blow away the Morning Dew." They could not have been written for or by any people but a tender-hearted race. They are personal, spontaneous, and in a homely way both sensitive and deep-felt. They are an expression of the English nature.

Of course, the theme of such songs is a very long way from the daily life and background of the bulk of the English kind to-day. So are the pavements and the factory hooters from the sloping fields and the lark's song in the clear air that inspired those songs. Yet, when we can escape from the contemporary American Negro and oriental fashions that our age affects, our popular songs even in this city era lapse naturally into the kindness and good humour of old England. Was any ballad ever written that better characterised something unchangeable in the English heart than "My Old Dutch"? Even the "Lambeth Walk" is in the national tradition—humorous, kindly, personal and invincibly cheerful. Just at that moment I looked out of the carriage window and saw the end truck of a long line of revoltingly ugly little trolley-trucks bearing the name of a famous contractor which someone had labelled in irreverent, happy white paint "Blondie." That, as we used to say in the Great War, is the stuff to give the troops! So is the

spring nosegay in the stationmaster's uniform a Prussian railway official and the little garden of early tulips and daffodils between the smoking engines. There is something indestructible in the English mode and temperament, something that is good and reassuring to recall on this, the eve of St. George's Day, and something that, if the worst comes to the worst, will see us, and those who depend on us, through many a dark and comfortless place with humour and good cheer as it has done in the past. As some of us know from experience, Hell can become quite a habitable place as long as what Milton called God's Englishman is there.



"BUILDERS OF THE FUTURE," BY WILLIAM ZORACH: ONE OF THE STRIKING GROUPS OF STATUARY AT THE NEW YORK WORLD'S FAIR.

This symbolic group of statuary dominates the garden between the New York City Building and the Business Systems and Insurance Building near the Theme Centre. The group expresses the pioneering spirit still present in modern man, and which will continue to inspire future generations in their tasks of cultivating the soil, exploring and building anew.

referred and which springs, I believe, from the soil and climate of the Englishman's country. One has only to look at an Englishman tending his garden to realise that this is so. There is something about digging in English earth, and the sweat that flows from such digging, and the natural and living growth that such digging begets in a calming and temperate climate, that makes a man kindly and something too of a philosopher.

Breadth of the English shires,
Hummock and kame and mead,
Tang of the reeking byres,
Land of the English breed—

PAVILIONS OF THE NATIONS AT THE WORLD'S FAIR:
FROM JAPAN'S SHINTO SHRINE TO EIRE'S SHAMROCK-SHAPED FANE
OF THE "OLD COUNTRY."



ONE OF OVER SIXTY FOREIGN NATIONS WITH EXHIBITS AT THE NEW YORK WORLD'S FAIR:
THE JAPANESE PAVILION, COPIED FROM AN OLD SHINTO SHRINE.



THE FRENCH PAVILION: ABSOLUTELY MODERN IN DESIGN, WITH WHITE STUCCO
WALLS AND A GENEROUS USE OF GLASS.



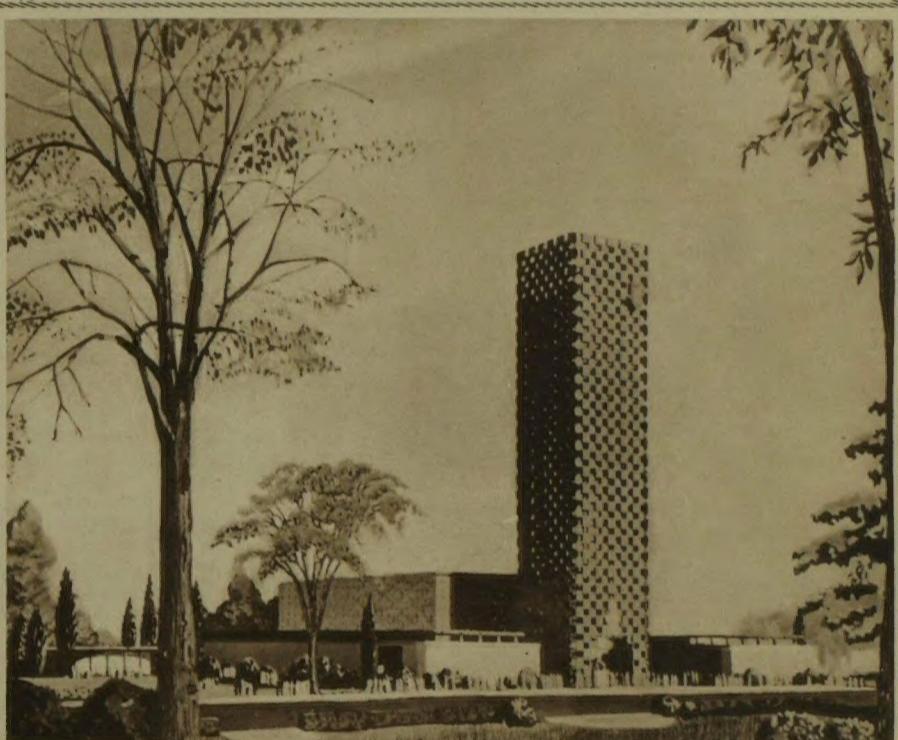
THE CANADIAN PAVILION: A DIGNIFIED BUILDING IN A MODERN STYLE BUILT
ON A DESIGN SELECTED BY COMPETITION IN CANADA.



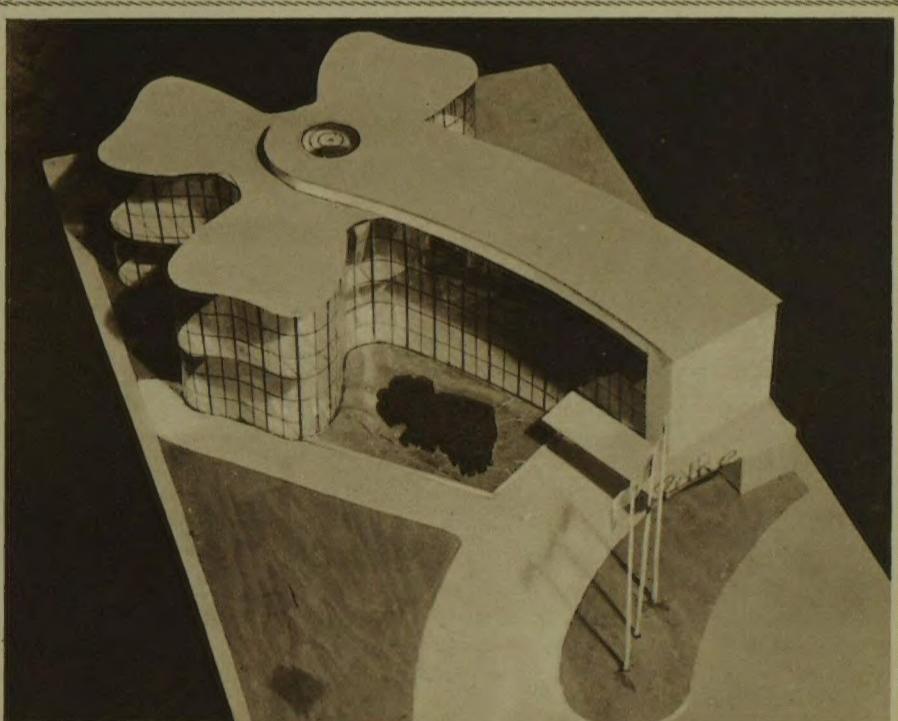
THE ITALIAN EXHIBIT, WHICH EMPHASISES ITALY'S HYDRO-ELECTRIC RESOURCES:
THE STEPPED TOWER DOWN WHICH A BROAD STREAM OF WATER CASCADES.



THE SOVIET RUSSIAN PAVILION; WITH AN AMPHITHEATRE IN THE INNER COURT
DOMINATED BY THE FIGURE OF A WORKER IN STAINLESS STEEL. (Keystone.)



THE POLISH PAVILION; ITS SOARING TOWER OF GOLD METAL LATTICE-WORK
CONSTITUTING ONE OF THE LANDMARKS OF THE FAIR.

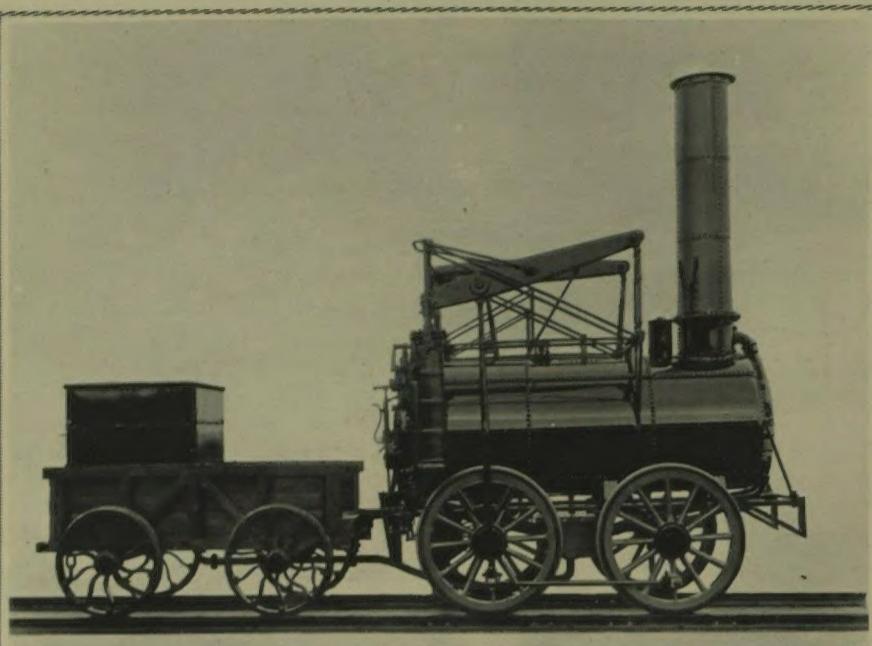


THE IRISH PAVILION; BUILT ON A SHAMROCK-SHAPED PLAN, WITH SOME 250 FT.
OF WALL IN GLASS.

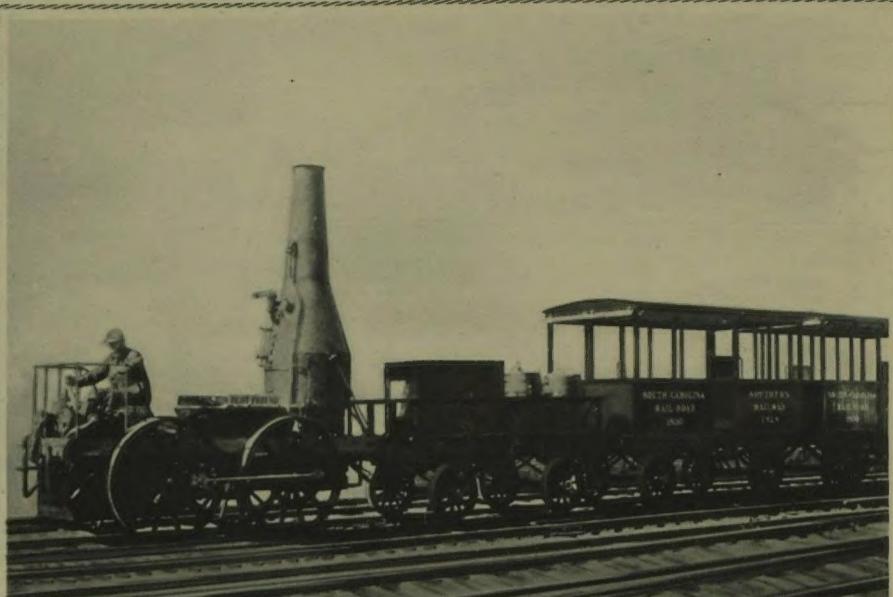
Over sixty foreign countries are participating in the New York World's Fair. The British exhibit (of 150,000 sq. ft.) is the largest, and includes all the countries of the Empire exhibiting at the Fair except Canada and Eire. It is illustrated on page 714. France, Italy, Belgium, and the Union of Socialist Soviet Republics have pavilions of equal size—110,000 sq. ft. A cascade, fifty feet wide, tumbling down from a tower 150 ft. high, symbolises Italy's hydro-electric development.

The French pavilion is principally devoted to industry, culture, and art. Heavy industry in the U.S.S.R. is the biggest feature of the Soviet pavilion. The Polish exhibit of 40,000 ft. has a tower which constitutes a landmark of the Fair. Eire's shamrock-shaped building boasts actual Irish earth, and actual water from the River Shannon and Killarney Lakes. The Japanese pavilion is a copy of a Shinto shrine of 300 B.C., and is lavishly adorned with gold and red lacquer.

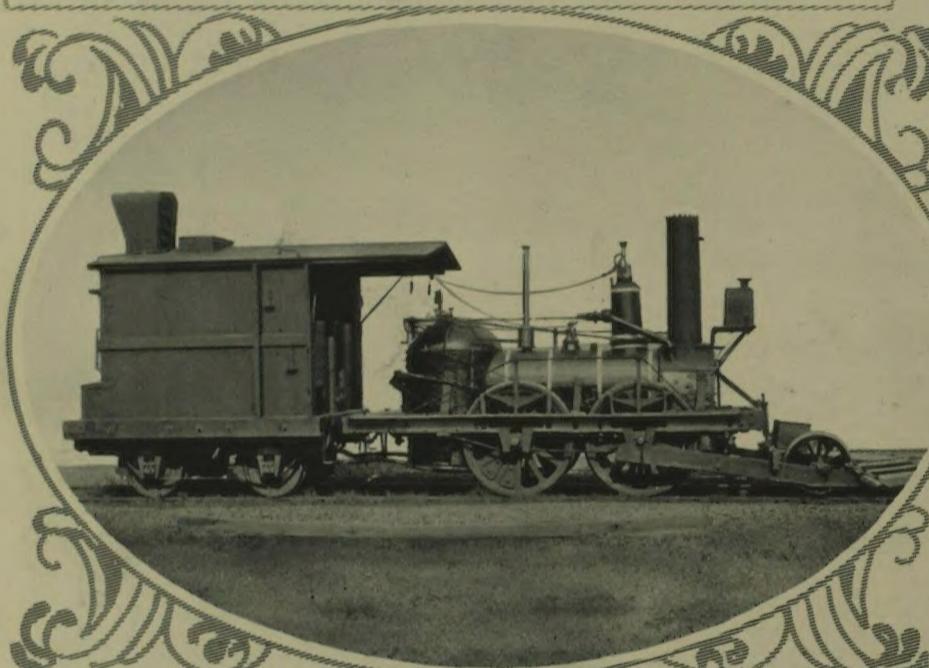
A HUNDRED YEARS OF AMERICAN RAILWAY HISTORY AT



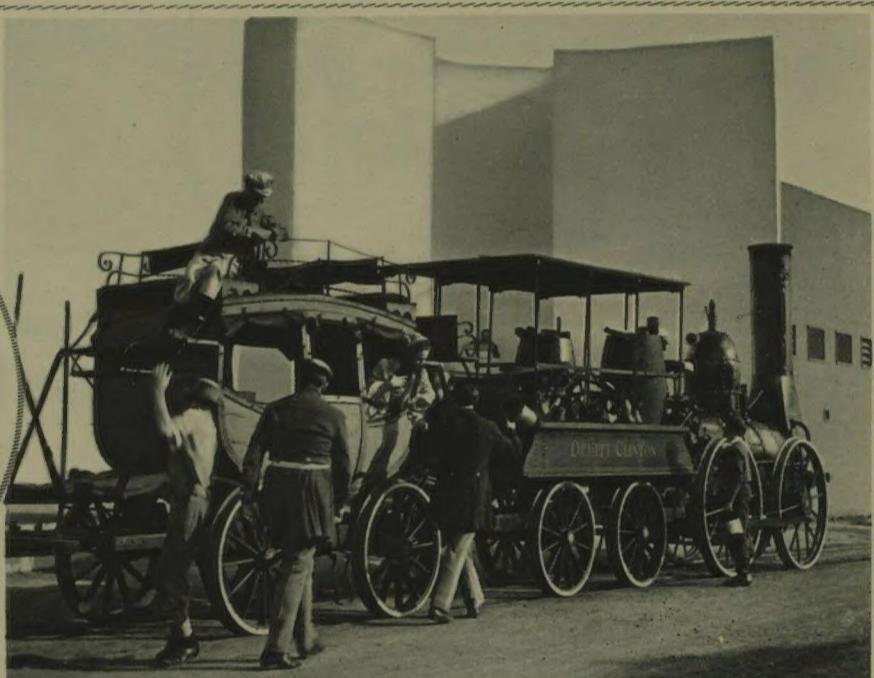
THE "STOURBRIDGE LION" (1829): A BRITISH-BUILT ENGINE, AND THE FIRST TO RUN IN AMERICA, WHICH WILL RE-ENACT THE PART IT PLAYED IN RAILWAY DEVELOPMENT IN A PAGEANT, "RAILROADS ON PARADE."



THE "BEST FRIEND OF CHARLESTON" (1830): THE FIRST RAILWAY ENGINE BUILT IN AMERICA, WHICH WILL "PARADE" UNDER ITS OWN POWER IN THE RAILWAY EXHIBIT AT THE NEW YORK WORLD'S FAIR.



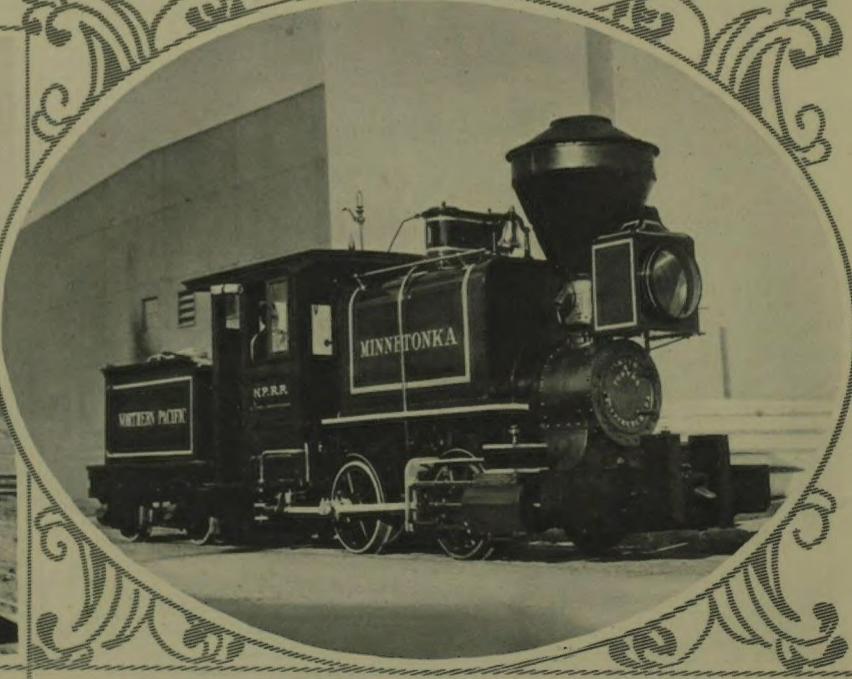
THE "JOHN BULL": A BRITISH-BUILT ENGINE SENT TO AMERICA IN 1831 AND RETIRED FROM ACTIVE SERVICE IN 1865, WHEN IT WAS PLACED IN THE SMITHSONIAN INSTITUTE AT WASHINGTON.



THE "DE WITT CLINTON" (1831): ONE OF THE EARLY ENGINES WHICH WILL BE FEATURED IN THE STAGE PRESENTATION OF AMERICAN TRANSPORT HISTORY, "RAILROADS ON PARADE," AT THE FAIR.



THE "WILLIAM MASON" (1854): A VETERAN WHICH, WITH ITS LARGE, BELL-SHAPED SMOKE-STACK, SHOULD PROVIDE AN INTERESTING CONTRAST WITH THE MODERN BRITISH "CORONATION SCOT," ALSO ON VIEW AT THE FAIR.



THE "MINNETONKA" (EARLY 'SIXTIES): AN ENGINE WHICH WAS IN SERVICE ON THE NORTHERN PACIFIC RAILWAY AND WILL BE FEATURED IN THE "PARADE" OF VETERANS AT THE RAILWAY EXHIBIT.

The Railway Exhibit at the New York World's Fair will be on a scale and of a character commensurate with the size and importance of America's premier industry, which in the past was responsible for the vast country, from the East to the West Coast, being opened up and developed. The Exhibit covers an area of sixteen acres and the twenty-seven Eastern railroads sponsoring it have pooled their efforts and resources to present as a whole the historic background of the railway and make a worthy demonstration of its services to the public. There are three main sections: "Rail-

roads on Parade," which will be a great stage presentation of the romance of transport development in America in the last hundred years; "Railroads at Work," a huge diorama exhibit showing for the first time the complete operation of a modern railroad system; and "Railroads in Building," also a large-scale scenic diorama exhibit showing the actual construction of railroads and railroad equipment. In addition there will be track exhibits of modern foreign and American railway engines and carriages, in which the "Coronation Scot" will represent Great Britain, and a railway yard with a

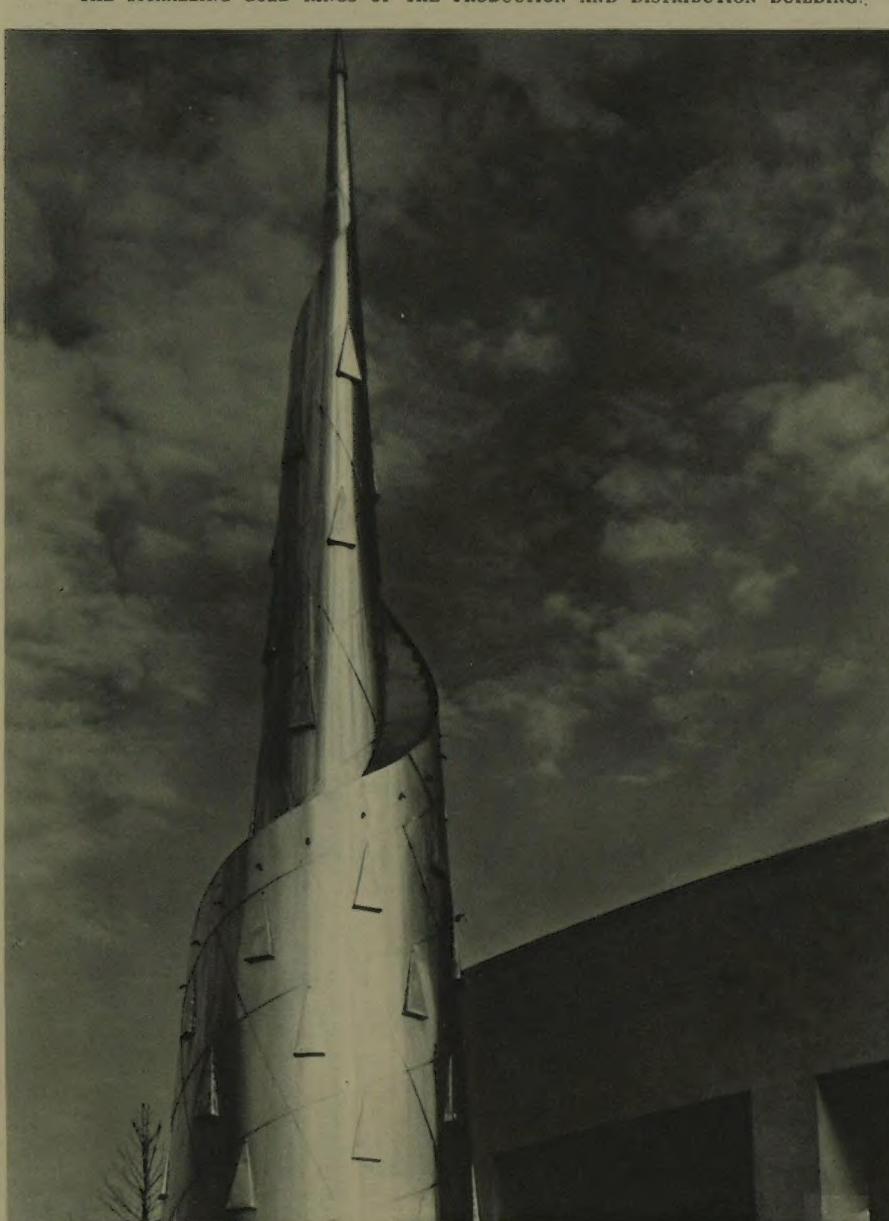
"O BRAVE NEW WORLD": ASPECTS OF MODERN ARCHITECTURAL MOTIFS.



THE SPIRALLING GOLD RINGS OF THE PRODUCTION AND DISTRIBUTION BUILDING.



AN ANGLE VIEW OF THE TOWER OF LIGHT (SEE OPPOSITE PAGE).

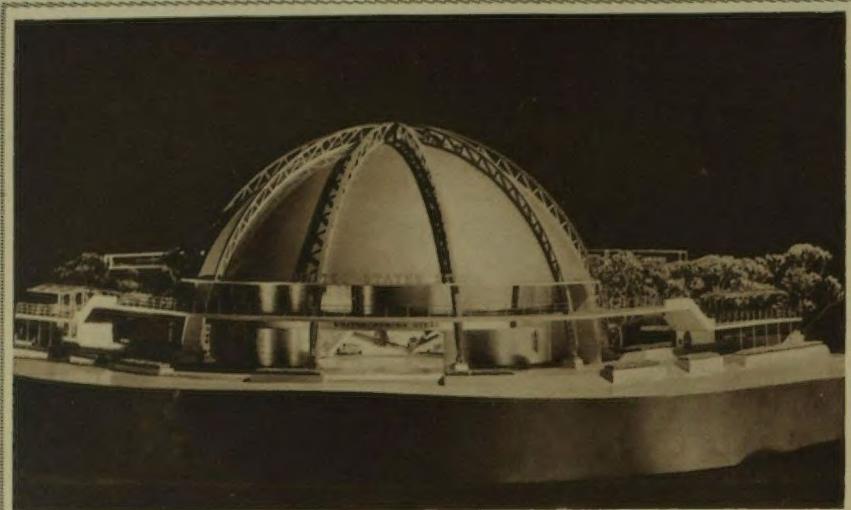


LIKE A CASTLE IN A MODERN FAIRY-TALE : THE STAINLESS-STEEL FOUNTAIN.



A THIRD (2000 SQ. FT.) OF WITOLD GORDON'S MURAL ON FOOD BUILDING NO. 3.

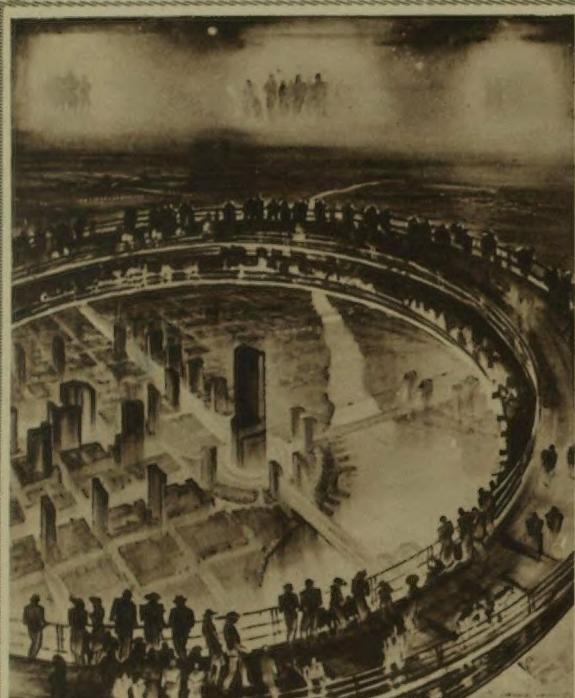
UNUSUAL EXHIBITS AT THE WORLD'S FAIR: A £250,000 BELL; "DEMOCRACY" AND OTHER ITEMS.



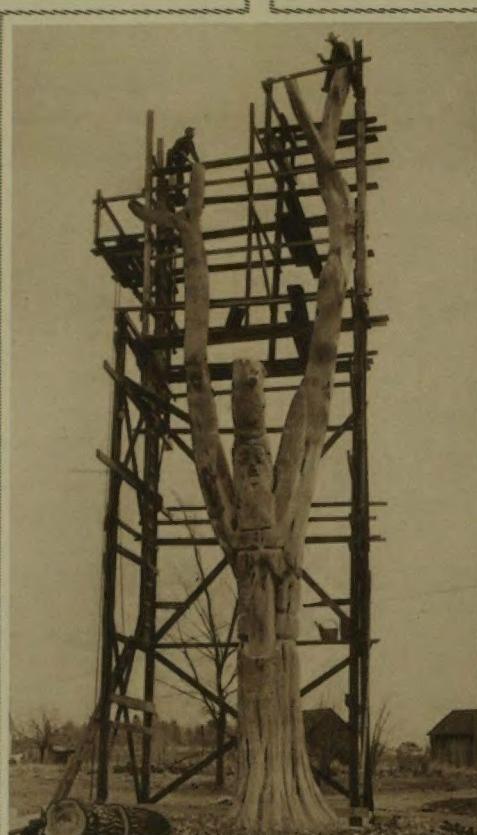
THE UNITED STATES STEEL EXHIBIT AT THE NEW YORK WORLD'S FAIR: A STAINLESS-STEEL DOME 66 FEET HIGH AND 132 FEET AT THE BASE, SUPPORTED ON THE OUTSIDE BY CURVING GIRDERS. (MODEL.)



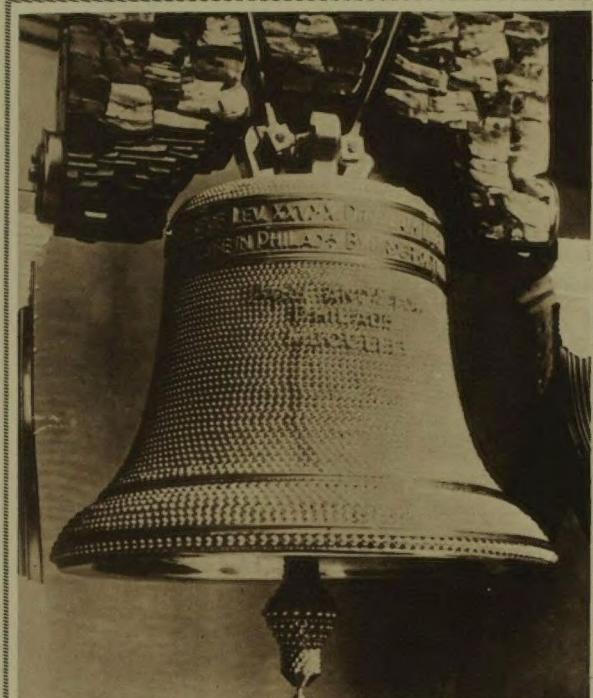
THE NATIONAL CASH REGISTER COMPANY'S EXHIBIT: A BUILDING SURMOUNTED BY THE LARGEST CASH REGISTER EVER BUILT, SOME FORTY FEET IN HEIGHT, ON WHICH THE ATTENDANCE FIGURES WILL BE "RUNG UP." (MODEL.)



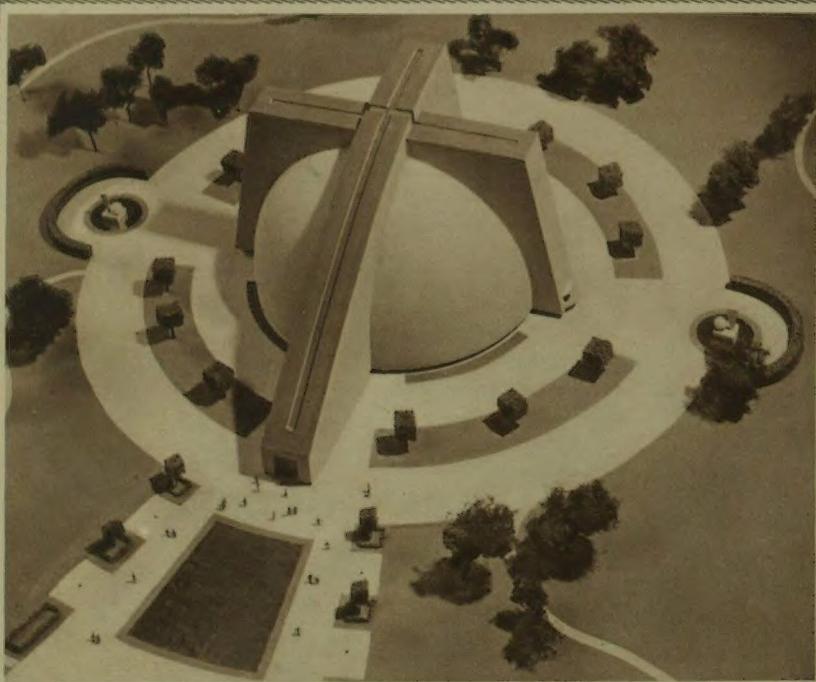
THE THEME CENTRE OF THE FAIR: AN ARTIST'S IMPRESSION OF THE INTERIOR OF THE 200-FT. PERISPHERE, SHOWING "THE WORLD OF TO-MORROW."



"THE TREE OF LIFE": A STATUE, 60 FEET HIGH, CARVED FROM AN ELM FOR THE EXHIBITION.



A JAPANESE EXHIBIT AT THE WORLD'S FAIR: A MODEL OF THE FAMOUS LIBERTY BELL MADE OF PEARLS, DIAMONDS AND SILVER. (Wide World.)



ONE OF THE MANY BUILDINGS OF "DEMOCRACY" WHICH VISITORS TO THE WORLD'S FAIR WILL SEE INSIDE THE VAST PERISPHERE: A MODEL OF A CHURCH DESIGNED IN THE SHAPE OF A CROSS.

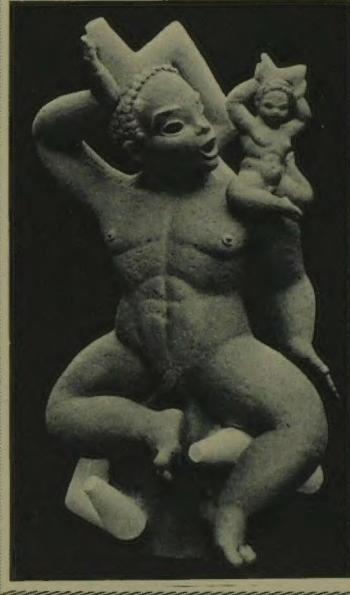
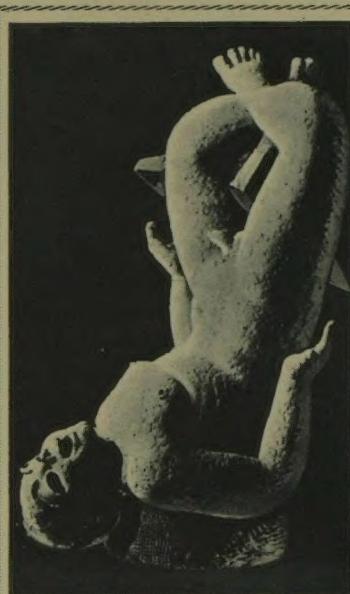


"MOTHER EIRE": A STATUE, SYMBOLISING THE AWAKENING OF THE IRISH NATION, WHICH WILL BE A FEATURE OF THE EIRE PAVILION AT THE WORLD'S FAIR—HERE SEEN WITH THE SCULPTOR, HERR FRIEDRICH HERKNER. (Planet.)

On this page we show some of the more unusual of the exhibits at the New York World's Fair, and a few notes may be of interest. The United States Steel exhibit will have a stainless-steel dome supported by curving girders which will be exposed to show the public the part structural steel plays in our modern existence. This "inside-out" motif was suggested by the designer so that the exterior as well as the interior of the building would help to tell the story of steel. The National Cash Register's exhibit will be surmounted by a giant cash register, revolving so that it may be seen from every direction, and as each

visitor passes into the Fair grounds his entrance at the gates will be "rung up" on the machine. The vast Perisphere, which forms the Theme Centre of the Fair, will contain a diorama of a city of the Future. "Democracy," as it is called, will be viewed from two platforms suspended in space and revolving in opposite directions. The Mikimoto Pearl Company of Japan are showing a model of the well-known Liberty Bell (kept at Independence Hall, Philadelphia) which, although only one-foot two inches in height, is valued at £250,000. It is made of 11,600 pearls, 366 diamonds, and over 26 pounds of pure silver.

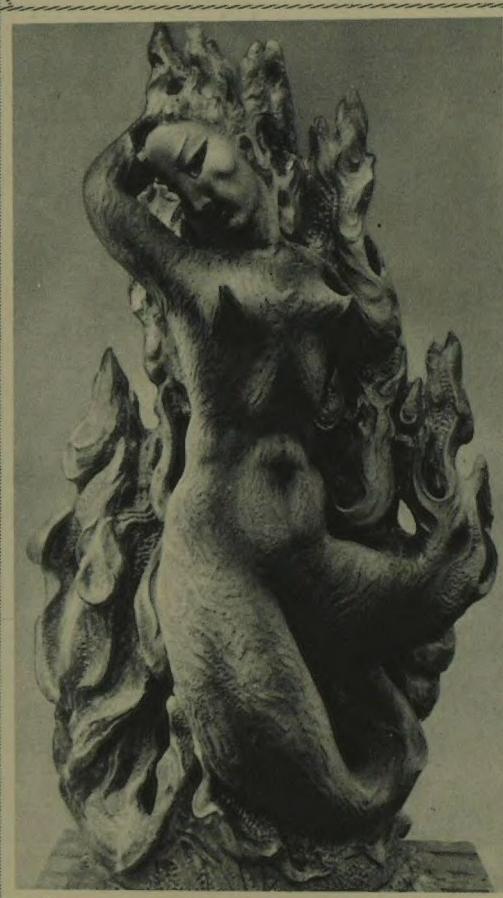
THE OCTET THEORY OF THE ATOM IN TERRA-COTTA:
"THE FOUNTAIN OF THE ATOM" AT THE NEW YORK FAIR.



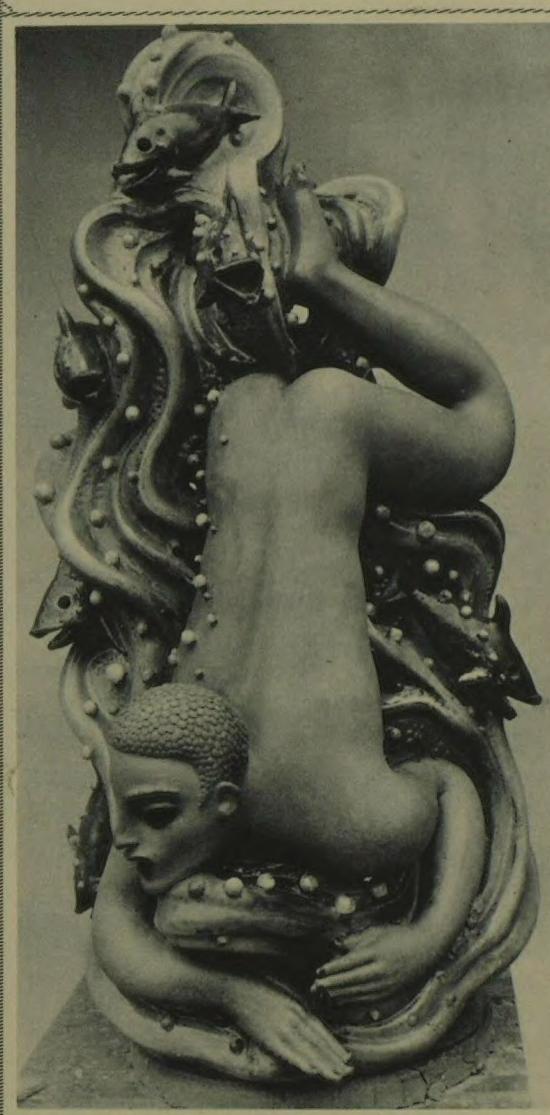
"AIR."



"EARTH."



"FIRE."



"WATER."



"I BASED [the fountain's] general design on the octet theory of the atom," states the sculptor, Wayland Gregory. The eight electrons are symbolised by eight dancing boys and girls—"energetic little savages of boundless electrical energy"—dancing round the nucleus, a great glass shaft of light and water surmounted by a blast of flame. Around this are four figures: "Fire," "Earth," "Air," and "Water." The circular levels of the fountain represent the orbits of the electrons. The sculptures, in brilliant terra-cotta glazes, are in warm and vivid colours.

THE ELECTRONS: "LITTLE SAVAGES OF ELECTRICAL ENERGY DANCING TO THE RHYTHM OF SCULPTURED BOLTS OF LIGHTNING FLASHES IN COLOURED GLAZES."

"THE ELECTRONS," DANCING ROUND THE NUCLEUS—A GLASS SHAFT OF LIGHT AND WATER, SURROUNDED BY THE FIGURES IN THE CENTRE OF THIS PAGE.



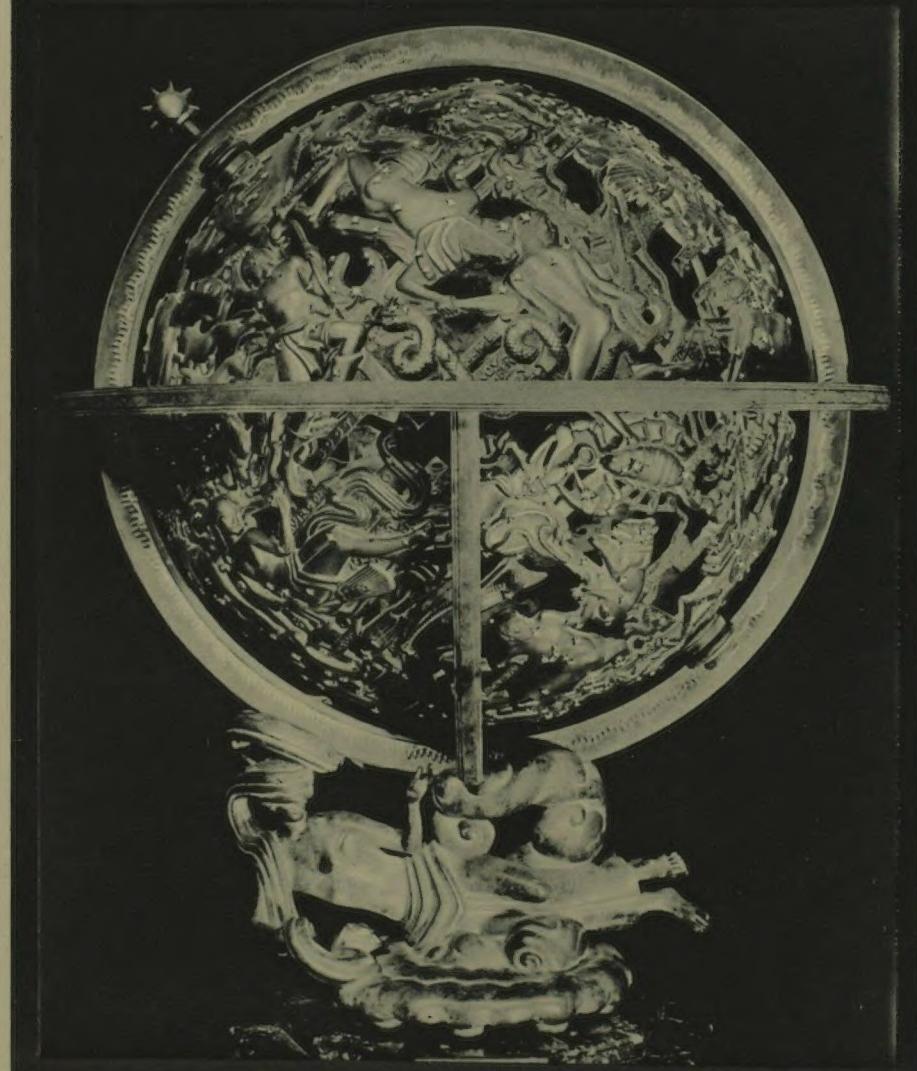
"RIDERS OF THE ELEMENTS"; BY CHESTER BEACH.



"DANCES OF THE RACES"; BY MALVINA HOFFMANN.



"GOLDEN SPRAYS"; BY LEO LENTELLI.



"CELESTIAL SPHERE"; BY PAUL MANSHIP.

SCULPTURE AT THE WORLD'S FAIR: SPEED, A CELESTIAL SPHERE, AMERICAN BEAUTY, AND THE DANCE.

"The gamut of artistic expression to be found in the Fair," states the Board of Design, "is broad and fairly comprehensive—a reflection of our own day in its complete lack of period style as has prevailed in other ages." The examples of sculpture shown on these pages—and elsewhere in this issue—well serve to illustrate this thesis. "Riders of the Elements" symbolises the dynamic speed of modern times. One rider launches a fleet of 'planes; the other a motor-car—the whole being treated in a decorative rather than a detailed fashion. The eleven-feet-high group, "Golden Sprays," coloured ivory and gold, and surrounded by sprays of golden

rod, represents "two modern girls who personify the American type of beauty." An interesting relief, in the form of a drum, is Miss Malvina Hoffmann's "Dances of the Races"—interesting ethnologically as well as aesthetically. Miss Hoffmann, whose work is well known to our readers, has made a study of the bodily characteristics of races in Africa, Asia, and elsewhere. The "Celestial Sphere" of Mr. Manship, more of whose work also appears on the opposite page, is a replica of the Woodrow Wilson Memorial at Geneva. Large, white and rotating, it is traced with celestial and zodiacal patterns, and supported by four turtles above a reflecting pool.



*"The Moods of Time"- "Day":
by Paul Manship.*



*"The Moods of Time"- "Night":
by Paul Manship.*



*"The Moods of Time"- "Morning":
by Paul Manship.*



*"The Moods of Time"- "Evening":
by Paul Manship.*



*The Myth of "Europa":
by Gleb Derujinsky.*



*"The Spirit of the Wheel":
by René Chambellan.*

SCULPTURE AT THE WORLD'S FAIR: MYTHOLOGY, MANKIND, AND TIME; AND A SYMBOL OF ROTARY MOTION.

"The Moods of Time" is placed in the first of several rectangular water-panels which decorate the centre of Constitution Mall at regular intervals. Fountains of water surround these figures, which are displayed as though resting on clouds floating upon the water. The four figures of the "Moods of Time" symbolise the relation of mankind to Time. "Day" pictures man racing onward with the symbol of energy in his outstretched hand. Beneath his flying legs horses race to assist him. "Night" has as its motif that of the relation of woman to night, as does "Evening." "Morning" shows man's yawning awakening as he hears the crowing of the cock

and the blowing of the trumpets of day by the little motif figures which surround him. "Europa," "Derujinsky's modern treatment of one of the most celebrated allegorical symbols of power," in the words of the Board of Design, "is displayed surrounded by the mirror pool for which it was designed." Of the "Spirit of the Wheel," its sculptor, René Chambellan, writes: "This group . . . was designed for the centre of a little formal garden island. It symbolises rotary motion—a large wheel in rapid motion propelled by human spokes on both sides."

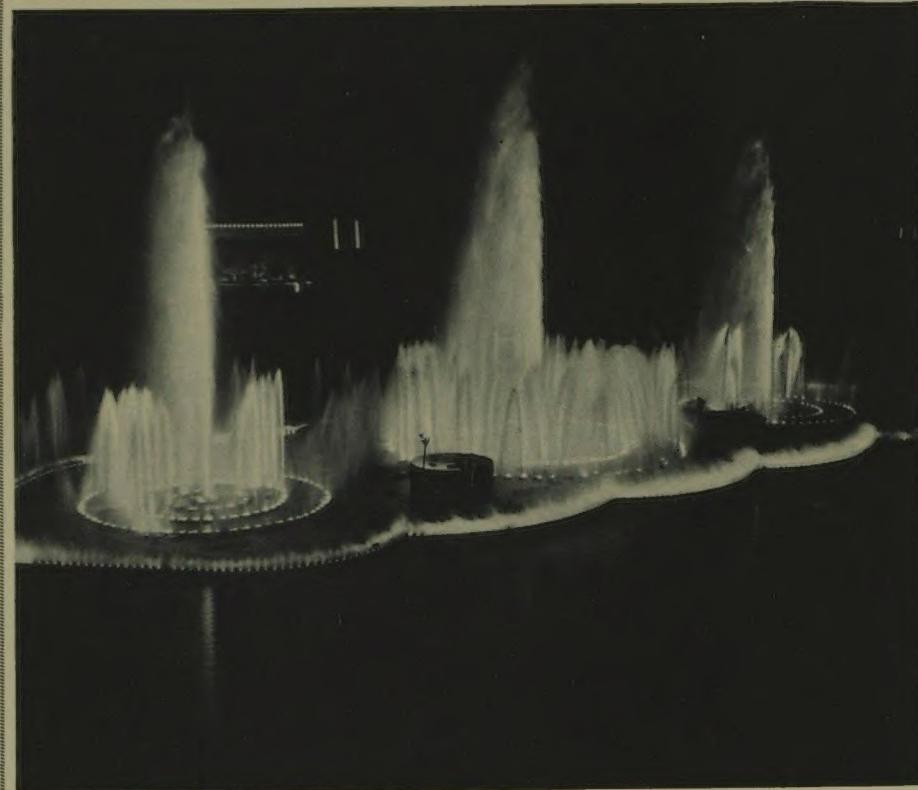
THE FAIR BY NIGHT: THE INEXHAUSTIBLE INGENUITY OF THE LIGHTING.



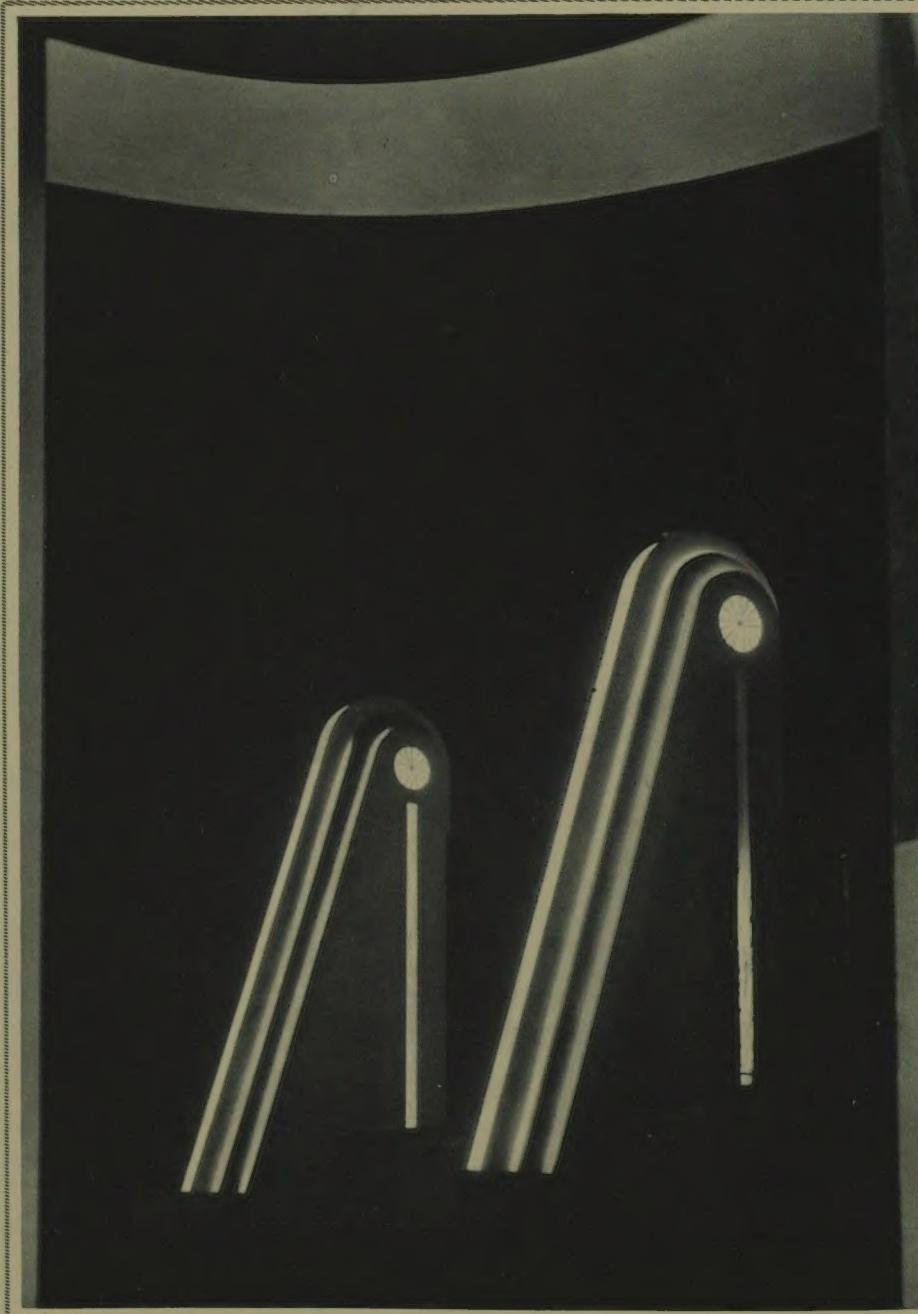
AN EXAMPLE OF THE AMBITIOUS LIGHTING EFFECTS AT THE NEW YORK WORLD'S FAIR, WHERE FULL USE IS BEING MADE OF MODERN DEVELOPMENTS SUCH AS THE CAPILLARY MERCURY TUBE: ILLUMINATED PYLONS IN THE "COURT OF POWER."



THE GREAT VARIETY OF LIGHTING EFFECTS AT THE FAIR: THE METALS BUILDING, WITH DIFFERENT TYPES OF ILLUMINATED PANELS; AND FLOODLIT TREES IN FRONT.



THE LAGOON OF NATIONS, THE SCENE OF ONE OF THE TWO GREAT NIGHT SPECTACLES AT THE FAIR—WHERE ILLUMINATED FOUNTAINS, GAS FLAMES, STEAM, FIREWORKS, AND MUSIC ARE COMBINED IN A MECHANICAL "BALLET."



GIVING AN EFFECT AS GRANDIOSE AND SIMPLE AS A MOUNTAIN RANGE ILLUMINATED BY MOONLIGHT: THE CORONA GATEWAY OF THE FAIR AT NIGHT.

The two greatest nocturnal displays at the New York World's Fair are to be seen in the Lagoon of the Nations, round which are grouped the buildings of the several participating nations, and in Fountain Lake, at the north end of which is the State Amphitheatre with its water stage. The display in the Lagoon of the Nations is but a part of the great display of light and colour extending from, and including, the Perisphere and Trylon, down the Constitution Mall, and terminating with the

Lagoon. At night the Perisphere is illuminated and appears like a huge iridescent soap bubble filled with moving clouds and mists. The vista from this down the Mall ends with the Lagoon, from which rise luminous water jets, and an upper pool covered with a layer of mists coloured by lights from below seeming to float and move along the water-surface. The surrounding trees are illuminated from the ground by capillary mercury tubes. The leaves of the trees pick up this light in a

[Continued opposite.]

PRESENTS FOR THE FÜHRER'S 50TH ANNIVERSARY.



ONE OF HERR HITLER'S BIRTHDAY PRESENTS: THE FLORALLY DECORATED PICTURE OF THE FÜHRER'S FATHER AND MOTHER; AMONG THE FLOWERS, "50," HERR HITLER'S AGE, FIGURES PROMINENTLY. (Wide World.)



THE FÜHRER GAZES AT A CROWN, THE GIFT OF THE HEAD OF THE LEAGUE OF GERMANS LIVING ABROAD (THE "VERBAND DEUTSCHER VEREINE IM AUSLAND"); WITH A STATUE OF FREDERICK THE GREAT ON THE RIGHT. (Wide World.)



HERR HITLER ADMIRING A NAUTICAL BIRTHDAY PRESENT: A SCALE MODEL BATTLESHIP IN A GLASS CASE; ALSO IN THE PHOTOGRAPH IS FIELD-MARSHAL GÖRING. (Wide World.)

A particularly interesting birthday gift, in view of the obvious importance attaching to details of the Führer's ancestry and early life, was the picture of his parents. Alois Hitler was the first Hitler to rise above the peasant class, entering first the shoe-making trade and finally achieving his ambition of becoming an Austrian Customs official. He was fifty-two years old and married to his third wife when Adolf Hitler was born. It is interesting, too, to find that the average age of the Führer's male ancestors was seventy years and their "expectation of life" seventy-eight. (These details appear in the "Führer's Family Tree," recently published in Berlin.)

TWO CONTRASTING ASPECTS OF ADOLF HITLER.



AS THE FÜHRER APPEARS WHEN WATCHING A MILITARY PARADE; WITH (LEFT) BARON VON NEURATH (IN UNIFORM) AND (IN TOP-HAT) THE CZECH STATE PRESIDENT, DR. HACHA. (Central Press.)



HERE DISPLAYING FOR HIS SUBJECTS A LESS FORMAL SIDE: HERR HITLER HOLDING HANDS WITH SOME OF THE CHILDREN WHO WISHED HIM "MANY HAPPY RETURNS OF THE DAY." (Planet.)

The two aspects of Herr Hitler which we reproduce here should be of particular interest to all students of character as revealed by physiognomy. In the top photograph the Führer appears as war-lord, intent on martial matters, such as the military celebrations of his fiftieth birthday. In the other photograph he is seen as he appears when a stern appearance is not necessary. Baron von Neurath and Dr. Hacha made a striking contrast—the German Protector, a large man physically, resplendent in uniform, and Dr. Hacha, of small stature, neat in civilian clothes and top-hat.

A RECORD OF RECENT ROYAL OCCASIONS:

PRINCESS ELIZABETH'S BIRTHDAY; A NOTABLE PORTRAIT AND OTHER EVENTS.



A ROYAL VISIT TO BEKONSCOT: PRINCESS ELIZABETH LAUNCHING A MODEL FLYING-BOAT, WATCHED BY PRINCESS MARGARET. (L.N.A.)



PRINCESS ELIZABETH'S INTEREST IN THE VILLAGE CRICKET MATCH: H.R.H. POINTING TO ONE OF THE FIELDING SIDE. L.N.A.



PRINCESS ELIZABETH'S THIRTEENTH BIRTHDAY: THE KING WITH HIS ELDEST DAUGHTER AND PRINCESS MARGARET IN THE GROUNDS OF ROYAL LODGE, WINDSOR, ON APRIL 21. (P.N.A.)



"KING GEORGE VI"; BY FRANK E. BERESFORD: A STRIKING PORTRAIT OF HIS MAJESTY IN NAVAL UNIFORM WHICH HAS BEEN PRESENTED TO THE 7TH REGIMENT OF THE NATIONAL GUARD OF NEW YORK BY MR. L. CHARLES WALLACH AS A TOKEN OF ANGLO-AMERICAN FRIENDSHIP.



THE KING AND QUEEN REVIEW 1000 BOY SCOUTS AT WINDSOR CASTLE: THEIR MAJESTIES TALKING TO THE BOYS AFTER THE CEREMONY. (P.N.A.)



THE KING OPENS THE NEW WESTMINSTER HOSPITAL: HIS MAJESTY, WITH THE QUEEN, EXAMINING A BEDSIDE TABLE IN THE BUILDING. (I.B.)

On April 20 Princess Elizabeth and Princess Margaret visited the miniature village of Bekonscot, at Beaconsfield, with Queen Mary. Our readers will remember that we published photographs of this delightful stretch of English countryside in miniature in our issue of April 15. The royal visitors were shown round the village by Mr. Callingham, who constructed it, and Princess Elizabeth launched a model flying-boat on the inland "sea." On April 21 Princess Elizabeth celebrated her thirteenth birthday. Her Royal Highness received a diamond-studded bracelet from the King and a new riding habit and a box of silk stockings from

the Queen. In the morning Princess Elizabeth went riding in Windsor Great Park with the King and Princess Margaret. The King and Queen, accompanied by Princess Elizabeth and Princess Margaret, watched a march-past of nearly 1000 Boy Scouts in the Quadrangle of Windsor Castle on April 23 prior to the National Scout Service in St. George's Chapel. The King, accompanied by the Queen, opened the new Westminster Hospital on April 20. His Majesty announced his approval of the suggestion that the children's wings of the hospital should bear the names of Princess Elizabeth and Princess Margaret Rose.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



MR. A. R. MIDDLETON TODD.
The painter. Elected an Associate of the Royal Academy on April 21. He is also well known as an etcher and engraver. He studied at the Central School of Arts and Crafts and the Slade. He was appointed life master in the School of Art at the Polytechnic, Regent Street, in 1936.



MR. R. O. DUNLOP.
The painter. Elected an Associate of the Royal Academy on April 21. He is one of the best known among the younger generation of English painters, his work having frequently been exhibited in London, as well as being purchased by numerous public art galleries.



MR. R. G. EVES.
The portrait painter. Elected a Member of the Royal Academy on April 21. Has painted portraits of many famous people, one of his best known being that of Thomas Hardy. Mr. Eves was a protégé of Sargent. Awarded the gold medal of the *Société des Artistes Français*, 1926. He is 62.



SIR MATTHEW NATHAN.
The eminent soldier and administrator. Died April 18; aged seventy-seven. He saw service in the Sudan, 1884-5. Was successively Governor of the Gold Coast, Hong Kong, Natal and Queensland; and Under-Secretary to the Lord-Lieutenant of Ireland, 1914-16.



SIR WILLIAM RAMSAY.
Professor-Emeritus of Humanity, University of Aberdeen, and formerly Professor, Classical Archaeology and Art, at Oxford. Died April 20; aged eighty-eight. He won fame by his comprehensive exploration of Asia Minor, whither he accompanied Sir Charles Wilson in 1880.



LADY ABERDEEN AND TEMAIR.
Widow of the first Marquess of Aberdeen and Temair, who was Governor-General of Canada and twice Lord-Lieutenant of Ireland. Died April 18. Both she and the first Marquess were prominent figures in the political world in the great days of Liberalism.



THE ARRIVAL OF THE RUMANIAN FOREIGN MINISTER IN LONDON FOR DISCUSSIONS WITH BRITISH MINISTERS: M. GAFENCU (RIGHT), WITH M. TILEA, RUMANIAN MINISTER IN LONDON. M. Gafencu arrived in London on April 23, the week after his talk with Herr Hitler. It seems that although the Führer spoke with characteristic energy on general European trends, he was polite about Rumanian matters. The question, then, if Rumania felt menaced by Germany, was difficult to answer, and Rumania, in the course of a courteous reply, inferred that it was hardly hers to state the possible contents of another's mind.



SIR WILLIAM McCLURE.
Press Officer at the British Embassy in Rome since 1921. Died April 23. He had previously been a "Times" correspondent, spending much time on the Italian Front in the Great War. He was a man with a remarkable knowledge of Italian men and affairs, and a very wide circle of Italian friends.



MR. HERMAN FINCK.
A well-known composer of theatrical and light music. Died April 21. Conducted some of the most successful musical Drury Lane productions, including "Rose Marie." Composed the famous revues at the Palace Theatre during the war, such as "The Passing Show," and "Hullo, America!"



MR. GROVER WHALEN.
President of the New York World's Fair. A distinguished New York business man (becoming the chief executive of one of New York's largest department stores in 1923), who has also played a prominent part in the development of the city's administration—particularly during his tenure of office as Police Commissioner.



TO SUCCEED DR. WINNINGTON-INGRAM AS BISHOP OF LONDON:
DR. G. F. FISHER.

The Right Reverend G. F. Fisher, Lord Bishop of Chester, was recently nominated by the King for election as Bishop of London in place of Dr. Winnington-Ingram. Dr. Fisher, who will be fifty-two in May, began his career as a schoolmaster. He was ordained in 1912. He was assistant master at Marlborough (where he was educated), and headmaster of Repton for eighteen years. He became Bishop of Chester in 1932.



CAPTAIN EUAN WALLACE.
Appointed Minister of Transport, in succession to Mr. Burgin, now the Minister of Supply. Has been Financial Secretary to the Treasury since May last; being previously Parliamentary Secretary to the Board of Trade. Is M.P. (Con.) for Hornsey.



MR. GEOFFREY LLOYD.

Appointed Parliamentary Secretary, Mines Department, in place of Captain Crookshank, now Financial Secretary to the Treasury. He did much work in the A.R.P. Department of the Home Office before Sir John Anderson's appointment as Minister of Civil Defence.



**DESIGNATED AS MINISTER OF SUPPLY: MR. LESLIE BURGIN,
FORMERLY MINISTER OF TRANSPORT.**

Mr. Chamberlain announced in the House of Commons on April 20 that the Government would introduce a Bill to set up a Ministry of Supply as soon as possible. The Minister, he said, would be Mr. Leslie Burgin, who has been Minister of Transport since 1937. For the time being, the new Ministry will deal largely with problems of Army supply. Mr. Burgin is fifty-one.



A GERMAN NAVAL SQUADRON LEAVES FOR SPRING EXERCISES IN THE ATLANTIC: THE CRUISER "KÖLN" PASSING THROUGH THE STRAITS OF DOVER. (C.P.)



GERMAN WARSHIPS IN THE CHANNEL: AN AERIAL VIEW OF A LIGHT CRUISER, PROBABLY THE "LEIPZIG," EN ROUTE FOR THE ATLANTIC. (Keystone)

A CRUISE WHICH HAS CAUSED MUCH SPECULATION: BATTLESHIPS AND CRUISERS OF THE GERMAN



ONE OF THE GERMAN "POCKET-BATTLESHIPS" NOW OFF THE COAST OF SPAIN: THE 10,000-TON "ADMIRAL GRAF SPEE" AT SEA. (G.P.U.)



SHOWING THE TWO QUADRUPLE TORPEDO-TUBES ON THE QUARTER-DECK: THE "POCKET-BATTLESHIP" "DEUTSCHLAND" FOLLOWING THE "ADMIRAL GRAF SPEE" IN THE CHANNEL. (A.P.)

NAVAL SQUADRON, NOW IN THE ATLANTIC, PASSING THROUGH THE STRAITS OF DOVER.

A PAGE OF PICTURES FROM THE ROYAL ACADEMY EXHIBITION, 1939:
RENDERINGS OF THE ENGLISH SCENE; SPANISH LIFE; AND CHINESE LEGEND.

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"TEST MATCH AT LORD'S"; BY CHARLES CUNDALL, A.R.A.



"HOLLINGBURY CAMP, BRIGHTON, 1929"; BY LOUIS GINNETT.



"THE RIVER STOUR NEAR SUDSBURY"; BY ALGERNON NEWTON, A.R.A.

"THE LAUNCHING OF THE 'QUEEN ELIZABETH"';
BY CHARLES CUNDALL, A.R.A.

"GYPSY FAMILY"; BY DAME LAURA KNIGHT, D.B.E., R.A.



"DWELLERS ON THE GROUND FLOOR"; BY W. RUSSELL FLINT, R.A.

"WHY WEREN'T YOU OUT YESTERDAY?";
BY A. J. MUNNINGS, R.A."THE GIRLS OF THE WILLOW PATTERN";
BY ESTHER BOROUGH JOHNSON.

"STREET OF MANY BARGAINS"; BY FRED ROE.



"SPENCE'S STUDIO"; BY F. W. ELWELL, R.A.



"THE ROYAL ACADEMY SELECTION AND HANGING COMMITTEES, 1938"; BY F. W. ELWELL, R.A.



"PRUDENCE ON PEGASUS"; BY PHYLLIS DODD.

Academy pictures of sport are represented on these pages by "Test Match at Lord's," by Charles Cundall, and "Why Weren't You Out Yesterday?" by A. J. Munnings. Mr. Cundall also provides one of the "documentary

pictures on this page: "The Launching of the 'Queen Elizabeth.'" The many admirers of Dame Laura Knight will recognise her hand in "Gipsy Family"; while, here seen in juxtaposition, is a typical Russell Flint, "Dwellers Owing to the New York World's Fair, the usual number of Royal Academy Pictures

is not given in this number; but further examples will appear in a future issue.

on the Ground Floor." "The Royal Academy Selection and Hanging Committee, 1938," are portrayed for posterity by Mr. Elwell; seated round the table from left to right are Mr. Harold Knight, Mr. Lamorna Birch,

Mr. Ledward, Mr. Gooden, Mr. Woodford, Sir Walter Russell, Mr. Harcourt, Mr. Oliver Hall, Mr. Lamb, Sir William Llewellyn, Mr. Sydney Lee, Mr. Russell Flint, Sir Edwin Cooper, and Mr. Elwell himself.

THE ROYAL ACADEMY, 1939: IMAGINATIVE PAINTINGS; NOTABLE PORTRAITS.

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"MA SEYN NU: POSE TEN"; BY GERALD F. KELLY, R.A.



"EVENING ON THE ROMAN CAMPAGNA"; BY E. I. HALLIDAY.



"MR. G. PAGE"; BY GEORGE BELCHER, A.R.A.



"HILAIRE BELLOC, ESQ."; BY JAMES GUNN.



"JOHN HAXTON, DART PLAYER"; BY SCOT NISBET.

Exhibition are reproduced on this page, namely, Mr. Gerald Kelly's "Ma Seyn Nu," and "Evening on the Roman Campagna," by Mr. E. I. Halliday. The painting of the Burmese dancer is a fruit of Mr. Kelly's visit to that country, where he made a close study of the costume, and painted a number of dancing poses. Mr. Halliday's "Evening on the Roman Campagna" is a composite souvenir of [Continued below on right.]



"QUEEN ELIZABETH VISITS HER ARMIES AT TILBURY, A.D. 1588": A MURAL PAINTING FOR THE COUNTY HALL, CHELMSFORD, CARRIED OUT BY A. K. LAWRENCE, R.A.



"THE STUDIO"; BY L. CAMPBELL TAYLOR, R.A.

three years spent in Rome. The peasants are seen diverting themselves in the evening, while the god Hypnos appears in the sky bearing his horn of poppy-oil. The background is formed by typical Campagna scenery, with a mediæval fortified farmhouse on the right. In the centre is seen a shepherd leading the bell-wether by a cord, in order to guide his flock.

THE ROYAL ACADEMY, 1939: FOUR OUTSTANDING PORTRAITS OF THE YEAR.

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"HIS MAJESTY THE KING"; BY FRANCIS HODGE: A ROYAL PORTRAIT LIKELY TO ATTRACT MUCH ATTENTION AT THIS YEAR'S ROYAL ACADEMY EXHIBITION.



"EARL BALDWIN OF BEWDLEY"; BY OSWALD BIRLEY: ONE OF THE MOST STRIKING PORTRAITS IN THIS YEAR'S ACADEMY.



A PORTAIT OF A FIGURE MUCH IN THE PUBLIC EYE OF LATE: "MRS. NEVILLE CHAMBERLAIN"; BY OSWALD BIRLEY.



"THE LORD CHANCELLOR"; BY GERALD F. KELLY, R.A.: A FINE PORTRAIT OF LORD MAUGHAM IN THE TRADITIONAL STYLE.

TOPICS OF CURRENT INTEREST ILLUSTRATED: NEWS FROM ALL QUARTERS.



A LIFEBOAT DISASTER IN WHICH SIX LIVES WERE LOST: THE CULLERCOATS LIFEBOAT ON THE SHORE AFTER THE TRAGEDY. (L.N.A.)

On April 22 the Cullercoats, Northumberland, motor lifeboat put to sea on a practice trip with a crew of ten. A heavy sea capsized it within a few hundred yards of the beach and the occupants were thrown into the water. The boat was washed ashore between Tynemouth and Cullercoats and rescuers waded in among the breakers and brought three men ashore still alive. A fourth survivor was afterwards found. Among the victims were Commander R. Blakely Booth, the local secretary of the R.N.L.I., and his sixteen-year-old stepson, a naval cadet at Osborne.



THE CELEBRATION OF THE CENTENARY OF LUXEMBURG'S INDEPENDENCE: THE GRAND DUCHESS READING HER SPEECH TO THE CHAMBER OF DEPUTIES. (Planet.)

On April 19 Luxemburg celebrated the centenary of its independence and the ceremonies connected with this event lasted for several days. Our photograph shows the Grand Duchess Charlotte reading her speech at a solemn session of the Chamber of Deputies, with her Consort, Prince Felix, on her right and the Hereditary Grand Duke John on her left. Luxemburg was constituted a Grand Duchy by the Treaty of Vienna and awarded to William I., King of the Netherlands. The Belgians overran the Grand Duchy in 1830; but in 1839 it was reconstituted under King William.



LORD LOTHIAN, WHO IS TO SUCCEED SIR RONALD LINDSAY AS BRITISH AMBASSADOR TO WASHINGTON.

Lord Lothian is the only surviving son of Major-General Lord Kerr, third son of the seventh Marquess. Before the war one of Lord Milner's young men, he played an important part in the post-war Versailles Conference. Was Parliamentary Under-Secretary, India Office, 1931-32. The appointment was announced April 24. (L.N.A.)



AN INTERESTING DISCOVERY AT TANIS: THE GOLD MASK WHICH COVERED THE FACE OF THE MUMMY OF SHESHONG.

The French Mission at Tanis, consisting of Professor Montet, M. Fougerousse and M. Goyon, have discovered two royal tombs of the XXIInd dynasty during the course of the excavations which they have just completed. The first tomb was probably that of King Osorkon II. (B.C. 883-870). The second contained a coffin bearing the name Sheshong, and the royal mummy within was found to be wearing a magnificent gold mask, three pectorals, amulets, and bracelets, all of which are now in the Cairo Museum.



THE NEW PRIME MINISTER OF AUSTRALIA: MR. MENZIES, LEADER OF THE UNITED AUSTRALIA PARTY.

Mr. Menzies, Leader of the United Australia Party, succeeds the Acting Premier, Sir Earle Page, after acrimonious scenes in the House of Representatives. Mr. Menzies abandoned a lucrative practice at the Bar for politics. He is a staunch advocate of National Insurance. He formed his Cabinet on April 24. (Elliott and Fry.)



MR. KENNEDY HAS THE DEGREE OF DOCTOR OF LAWS CONFERRED ON HIM AT EDINBURGH UNIVERSITY: THE AMERICAN AMBASSADOR (LEFT) AFTER THE CEREMONY.

On April 21 Mr. Joseph Kennedy, the American Ambassador, visited Edinburgh, where the degree of Doctor of Laws of Edinburgh University was conferred on him. He is shown above after the ceremony with Lord Provost Henry Steele and the Vice-Chancellor, Principal Sir Thomas Holland. Mr. Kennedy later went to the Usher Hall, where he received the freedom of the city. In his address he expressed his faith in the future and urged his hearers to count their blessings. (Topical.)



AT THE "DIGGERS ABROAD" ASSOCIATION DINNER, WHERE HE EXPRESSED HIS PLEASURE AT THE PROSPECT OF VISITING AUSTRALIA: THE DUKE OF KENT WITH AUSTRALIAN V.C.'S.

The Duke of Kent attended the dinner given by the "Diggers Abroad" Association (formed of Australian ex-soldiers) on April 22. In a speech he said he was looking forward very much to his stay in Australia, where he goes in the autumn to become Governor-General. Lord Birdwood, who presided, sent a cable to comrades in Australia at the request of the Duke, expressing the Association's desire to be associated with them in the commemoration of Anzac Day. (Wide World.)

LIFE BEYOND A "LOST HORIZON."

"LANGUAGE HUNTING IN THE KARAKORAM": By E. O. LORIMER.*

An Appreciation by SIR JOHN SQUIRE.

IT is unlikely that there are many more large mammals left to be discovered. The bongo, the okapi, and the giant forest-hog must nearly have exhausted the catalogue; later zoological explorers must be content if they come back from the Congo brandishing a new vole or shrew. By the same token, the field of new languages must be almost exhausted;

further and further up into the inaccessible mountain valleys of the Karakoram, where it is preserved almost pure among the sturdy peasants of Hunza, somewhat contaminated by Shina amongst their Nagir neighbours across the river, and subject to independent development across the ranges in Yasin."

Retirement came. Then a modest but opportune accession of funds. The couple resolved that they would not finally settle down to the usual Cheltonian doze and, though nine years had elapsed since they had left the district, they resolved to set out, make a year's stay in the Burushaski district, and complete their linguistic researches. This they did; and the mere journey thither makes gallant reading, the country being so wild and the travellers over fifty, out of training, and slender of purse.

Mrs. Lorimer gives us some idea of the language and the way in which it was approached. Few readers, I think, will be tempted to tackle the tongue. Pronunciation is no mean feat of a language with four "t's," of which "the playing on vowel length, quality, and tone is carried to amazing lengths," and in which "a transitive verb can be formed from almost any intransitive by a simple lengthening of the vowel in the first root syllable and the prefixing of an 'a'; a further lengthening of the vowel will convert the same transitive into a causative." But those who wish to pursue their philological enquiries can be recommended to the three stout volumes on the subject which Colonel Lorimer has been enabled to publish

the purpose of the tour at all, and confined herself entirely to accounts of people and places. It is essentially a "travel book," and a very enjoyable one.

We are all accustomed to books called "Off Beaten Tracks in Brittany," and so forth; but almost any inhabited ground one can think of seems well trodden compared with the realm of the Mir of Hunza. It may be under the suzerainty of the Government of India, but, before Mrs. Lorimer's arrival, many of the people had never seen a white woman—which, in these days, can be true of few humans in Asia. And, in her pages, it seems very like the Happy Valley of which so many writers have dreamed.



THE SOLE TYPE OF WHEELED VEHICLE IN HUNZA: A BARROW USED ONLY IN LEVELLING FIELDS.

Reproductions from "Language Hunting in the Karakoram"; by Courtesy of the Publishers, Messrs. George Allen and Unwin.

the language-hunters of the future will have to be content with gleanings rather than with new fields. Colonel Lorimer (whose wife writes this book) saw and took the chance of investigating and describing—if not first encountering—one of the few distinct languages (at least in the Old World) which can still have been awaiting the grammarian and lexicographer. Nearly twenty years ago he became Political Agent at Gilgit, far up in the north-west corner of India. In the "top" corner of the Agency lie the little kingdoms of Hunza and Nagir, and in them Colonel Lorimer found something to tackle after he had acquired a knowledge of Shina and of Khowar, the language of Chitral.

"Not until the end of our third year in Gilgit was he able to devote himself to the more thrilling task of acquiring Burushaski. Now Shina and Khowar are both members of the Indo-Iranian family of languages—possibly taking off from the parent stock before the Indian and Iranian branches were fully differentiated—and are therefore related to Hindustani, Persian, Pashtu, and each other, as, for instance, Icelandic to Rumanian, or Dutch to French. There was therefore nothing sensational about their structure, and a large number of their words had for a scholar recognisable kinship with Sanskrit or Avestan roots. They might, in fact, be styled relatively 'easy.' Burushaski was another matter. Here was, it would seem, a language entirely unrelated to its neighbours, or to any other known form of human speech, alive or dead. If, as Sir George Grierson conjectured, it was the survival of an aboriginal language, spoken perhaps over the whole of Northern India before the Sanskrit-speaking Aryan invaders pushed their way southwards across the mountain barriers into India (perhaps some two or three centuries before Christ), it had been driven ever



A KARAKORAM FORTRESS-PALACE, BACKED BY MOUNTAINS 23,000 FT. HIGH: THE 600-YEAR-OLD RESIDENCE OF THE RULER OF HUNZA AT BALIT.

through the kind offices of (of all things) a Norwegian Fund. Mrs. Lorimer spares the non-expert. Hers would be a delightful (as it is a very well-written) book even if she had made hardly any mention of



ON THE WAY UP TO THE REMOTE GILGIT AGENCY, AND THE HUNZA AND NAGIR DISTRICTS WHERE LIEUT.-COLONEL AND MRS. LORIMER CARRIED OUT IMPORTANT LANGUAGE RESEARCHES: A MAIL-RUNNER'S REFUGE ON THE BURZIL PASS, BUILT ON STILTS TO KEEP IT CLEAR OF THE WINTER SNOW, WHICH IS SOMETIMES 40 FT. DEEP.

Life is hard there. It is high and ringed with great mountains and the winter is bitter and long. Every inch of cultivated soil has to be carefully tended, and every spare scrap hoarded for the season of ice and snow; and fuel is so scarce that the fires for cooking have to serve as the only fires for warmth.

But the very remoteness and poverty of the district make it uninviting to plunderers; the people are cheerful and kind and given to innocent song and dance; there is a high standard of health and morality; "in many ways Hunza marriage customs are more enlightened than our own"; and life goes its happy, if frugal, round without disturbance from the violent and changing world outside. The one noticeable importation has been a boon. "When the sweet buckwheat was ripe and the gay, sweet-smelling flowers succeeded in due course by small black seeds, when the plants are 'covered with black flies,' as they picturesquely put it, they are gathered to the threshing-floor and beaten with sticks till the seeds fall off and the straw can be stooked to dry. The less romantic bitter buckwheat follows suit, and last of all the potatoes are dug just as at home. The potato crop is much valued, and due credit is given to the British who introduced it: 'We can't imagine how we used to manage without potatoes,' they say."

There are many sketches of charming village characters, and their photographs live up to their descriptions. There are sufficient detailed descriptions of custom and belief to make the anthropologists happy. And over all hangs the giant form of Rakaposhi, almost as high as its neighbour, Nanga Parbat, and, according to Mrs. Lorimer, the most beautiful mountain in the world. Though sense, rather than magic, is the dominant element in the community described, there is something in the book which appeals to the desire for escape out of turmoil into lovely seclusion

which made much of the appeal of that famous story, "Lost Horizon." But Hunza actually exists. And, happily, it doesn't seem likely to afford much of a harbourage for aeroplanes!

HOME, FOREIGN AND EMPIRE OCCASIONS : A PICTORIAL SURVEY OF EVENTS IN FOUR COUNTRIES.



THE VICTORY PARADE IN SEVILLE: DENSE CROWDS IN ONE OF THE PRINCIPAL STREETS WATCHING MOROCCAN TROOPS MARCHING PAST DURING THE REVIEW. (A.P.)



IN A JOVIAL MOOD DURING THE SEVILLE VICTORY PARADE: GENERAL FRANCO AT THE SALUTING-POINT WITH GENERAL QUEIPO DE LLANO. (Keystone.) On April 17 General Franco reviewed 60,000 troops at Seville. Among the forces taking part were a division of Moroccan troops, and the Estremadura, Cordoba, and Andalusia divisions, together with a cavalry division, artillery and tanks. On the dais at the saluting-point with General Franco were General Queipo de Llano and Admiral Cervera y Saliquet.



TAKING THE BABY FOR AN AIRING UNDER WAR CONDITIONS: A DEMONSTRATION OF GERMAN A.R.P.; SHOWING HOW FAMILY ROUTINE CAN BE CARRIED ON EVEN DURING GAS ATTACKS.



GERMAN METHODS OF PROTECTING CHILDREN IN GAS ATTACKS: VARIOUS TYPES OF MASKS, INCLUDING ONE WHICH CAN BE SHARED BY A MOTHER AND HER CHILD. (Central Press.)



DESIGNED ON THE LINES OF A SKI-SUIT: THE NEW ARMY UNIFORM FOR ACTIVE SERVICE AND TRAINING.

On April 20 the War Office announced the details of the new Army uniform which will be worn on active service and when training. Designed on the lines of a ski-ing suit; it consists of a drab serge blouse, trousers buttoning at the ankle, and short webbing gaiters.



THE FUNERAL OF MR. LYONS: THE PROCESSION ON ITS WAY FROM ST. MARY'S CATHEDRAL TO THE CIRCULAR QUAY IN SYDNEY.

Mr. Joseph Lyons, who had been Prime Minister of the Commonwealth of Australia since 1932, died on April 7. On April 11, after a Pontifical Requiem Mass had been celebrated at St. Mary's Cathedral, the coffin was placed on a horse-drawn gun-carriage and the funeral procession passed



THE FUNERAL OF MR. LYONS: THE CORTÈGE ARRIVING AT THE CIRCULAR QUAY; SHOWING THE DESTROYER "VENDETTA," WHICH TOOK THE COFFIN TO TASMANIA, IN THE BACKGROUND.

through the streets of Sydney, lined by immense silent crowds, to the Circular Quay, near Sydney Harbour Bridge. Here the flag-draped coffin was placed aboard the destroyer "Vendetta," which then sailed for Devonport, Tasmania, where Mr. Lyons was buried on April 13. (Wide World.)



*By Appointment to the
late King George V.*

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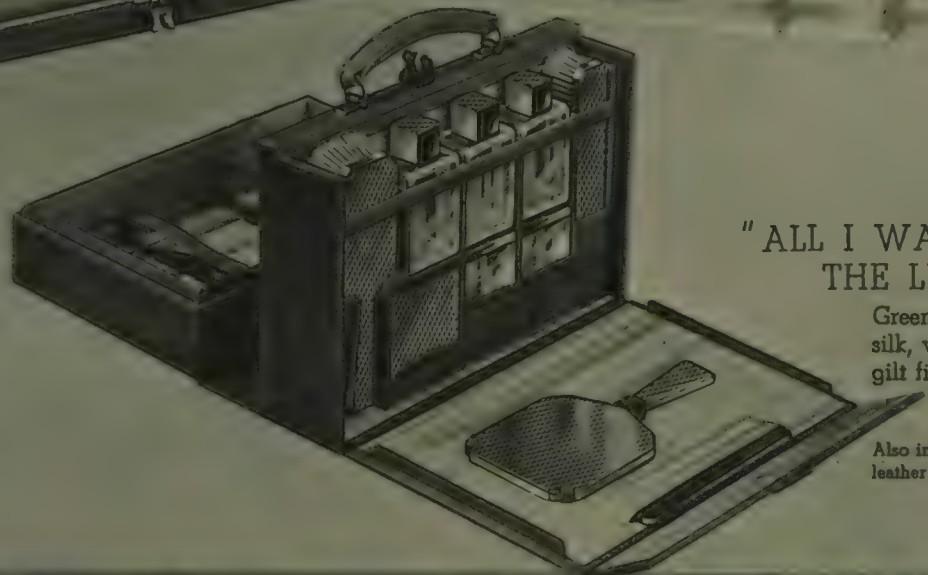
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Green pigskin dressing case lined silk, with corduroy cover and silver-gilt fittings.

£49.10.0

Size closed 13½" x 9" x 6½" ins.
Also in various colours of pigskin and crocodile leather with gold, ivory or tortoiseshell fittings.

BOOKS OF THE DAY.

By CHARLES E. BYLES.

IT is not easy at this time of day to find a new approach to the study of Shakespeare, seeing the infinite variety of books about him already in existence, but the feat has been accomplished in "AMAZING MONUMENT." A Short History of the Shakespeare

The Shakespeare Industry, of course, is by no means restricted to the poet's native land—

This blessed plot, this earth, this realm, this England. America and the Empire, and even foreign nations, have joined in the good work. "Shakespeare," we read, "has passed far beyond his old status of poet and playwright."

He is now, on the grand scale, a commercial magnet, a pillar of finance.... It was not until a century and a half after Shakespeare's death that the simple monument grew into a shrine... the bard an immortal, and the cult of that Immortal Bard an industry which has ramifications

The annual Shakespeare Festival at Stratford (recently begun for the present year) originated in the "Garrick Jubilee" of 1769, "the first great effort to organise Shakespearean celebration on the spot." In the next century we find Dickens taking part in the revivals there, and playing Justice Shallow in "The Merry Wives of Windsor." Of the 1864 celebrations it is recorded: "A German Delegation travelled specially to Stratford to tell the Committee how they admired Shakespeare and begged Stratford to accept an address from them, which concluded:

Hail to the memory of William Shakespeare!
Hail to the town of Stratford-upon-Avon!
Hail to the people of England!

The address, which was most beautifully illuminated, bore the name of Goethe's House. Thus a pretty compliment was paid to the Shakespeare Industry by the then equally important Goethe Industry. Since

(Continued overleaf.)



IN THE FORTHCOMING SALE OF FURNITURE FROM THE COLLECTION OF MR. RANDOLPH HEARST; AT CHRISTIE'S: FINE CHAIRS FROM CHIPPENDALE (LEFT) AND GEORGE I. SETS. Some of the outstanding things in the very important Hearst sale to be held at Christie's on May 18 are illustrated on this and the following pages. The English furniture ranges from the fifteenth to the eighteenth century.

Industry. By Ivor Brown and George Fearon. With 9 illustrations (Heinemann; 10s. 6d.). Every cult or movement that has grown up around a great personality, whether in literature, religion, or politics, naturally acquires a business side and gives rise to commercial activities that serve and support the devotions of the faithful. Shakespeare is not alone among famous writers to have unconsciously founded an organisation to perpetuate his fame, but he is the chief example.

all over the world." In sum, this fascinating book traces the growth of "an amazing monument of veneration raised to a poet in a world where poetry is more commonly left to starve in neglect."



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Continued.

this initial ceremony Shakespeare and Goethe have exchanged Birthday greetings—war years excepted."

Due tribute is paid to the immense generosity of Americans in supporting all schemes for the greater glory of Shakespeare. There are interesting accounts of tours in the States by the Stratford players, and also of the poet's own association with America through his patrons, the Earls of Southampton, Pembroke, and Montgomery, who were pioneers in promoting American travel. The shipwreck scene in "The Tempest" was based on an actual event in Bermuda in 1609: "The Tempest" was therefore topical: it was also extremely well-informed, because the poet was privileged to use a document circulated to the members of the Virginia Council, but not publicly issued for another fifteen years . . . 'A True Declaration of the Estate of the Colonie in Virginia.' There are numbers of verbal parallels between this and 'The Tempest,' which prove that Shakespeare was sufficiently trusted by the Virginia Council to be allowed access to its private papers. . . . The last play, then, which Shakespeare wrote alone, was his salute to the 'Brave New World.'

Among my own memories of a visit to Stratford, some thirty years ago, the most persistent is the vision of an American girl, with a pansy in her mouth, wandering ecstatically about the room in which tradition tells the poet was born. The Birthplace was saved from decay and ruin in 1847, and this journal had a hand in its preservation. Thus we read: "'The announcement of the sale of Shakespeare's House at Stratford - upon - Avon' prompted *The Illustrated London News* to compile a special full-length Shakespeare article, illustrated on the spot by Mr. E. Duncan. The paper's representative found the Birthplace in wretched state. Here is part of his report: 'Of what it was in 1574, no notion can be gathered from what it is in 1847. There is something, indeed, most painful in the contrast of its present wretchedness, and our idea of its condition as the comfortable home of Shakespeare's parents. The low, crazy frontage—the crippled hatch—the filthy remnant of a butcher's shambles, with its ghastly hook—on the outside; and the squalid forlornness of the rooms within, convey together such a sense of utter desolation as merges all those feelings of respect and awe which such a relic should inspire.' He visited Shottery, which then had a pleasant rustic tavern called 'The Shakespeare Inn.' It is described as 'fringed with Ophelian pansies.'

The illustrations to the book include photographs showing the temporary theatre at Stratford in 1864, and the burning of the later Memorial Theatre in 1926. Regarding its successor, the authors write: "The previous theatre had represented the 'knobs-on' style of fussy Victorian romanticism; the present one is perhaps too typical of the 'anti-knob' functionalism of the nineteen-twenties. A tower might relieve the huge flat roof which has evoked angry and repeated comparisons with a jam factory." Of this building there is no illustration, but only a verbal picture. "So there it stands, the Industry's chief modern exhibit. The best views of it are from upstream, across the lovely sweep of the old Clopton Bridge which Shakespeare must have crossed so often; the best time is at evening, when the slanting rays incarnadine the brickwork and put a Tudor scarlet, solid, beef-eaterish and comforting, upon the building and the scene. Or later, with a moon above and man's artifice of light up-sprinkled from below, it can ride the river with a castle's majesty. . . . The visitor . . . can sit soft and be enfolded with good sights and lovely sounds, Verona's lyric passion, Illyrian Feste singing of the wind and the rain, and English Bottom in the moonstruck Grecian wood. After all, no other jam factory provides such sweets as these."

To anyone who lives by his pen, or, like publishers and booksellers, by the pens of others, specially interesting parts of the present work are those relating to Shakespeare as probably the second "best seller" after the Bible. Recalling what enormous sums have been made from reprints of Shakespeare's works, the authors point out that, but for the injustice of the copyright laws, which fail to secure literary property to its rightful owners as land and other property is secured, Shakespeare's legal heirs, could they be identified, would be among the richest people in the world. Another interesting speculation is connected with the Baconian theory and the various other claims to the authorship of Shakespeare's works. "Suppose," they ask, "some document turns up which irrefutably proves the author of Shakespeare's plays and poems to have been Bacon or Oxford or one of the Group. What of the Industry?" What dislocation such an event would cause throughout the Shakespeare industry! The glory would depart from Stratford-on-Avon, and, if the true claimant proved to be "large-brow'd Verulam," would shine on St. Albans and Gorhambury. Again, if the authorship were traced to Edward de Vere,



A MOST INTERESTING AND UNUSUAL WILLIAM AND MARY LONG-CASE CLOCK, WITH A MOVEMENT BY SAMUEL WATSON, OF LONDON; IN THE HEARST SALE.

The case of this clock, 'cello shaped in the lower part, is inlaid with birds and flowering plants in marquetry of various woods on a walnut ground.

[Continued overleaf.]



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Continued. seventeenth Earl of Oxford, the "holy places" would be nearer to Stratford-at-Bow, for that nobleman "retired to do his writing in the pleasant solitudes of Essex" in a district now occupied by an unromantic thoroughfare, Mare Street, Hackney. These disturbing suggestions remind me of a certain well-known work of fiction concerned with Christian evidence—entitled "When It Was Dark."

But the most absorbing of all Shakespearean problems is—What became of the poet's manuscripts and private papers, and will they ever be found? By his will, New Place passed to his elder married daughter, Susanna Hall, for life, and then to her daughter Elizabeth, who, on the death of her first husband, Thomas Nash, married John Barnard, "Lord of the Manor of Abingdon near Northampton, a patron of letters and owner of a library." At the Restoration he was made a baronet. "Lady Barnard," we read, "died in 1670. Sir John in 1674. Among his goods and chattels were 'books' to the value of £29 11s. and 'old goods and lumber at Stratford-upon-Avon' worth £4. As Barnard was a literary man, inheriting direct from Shakespeare by his daughter and heir, Susanna Hall, and her child and heir Elizabeth, the books and lumber may very well have included volumes and papers

which would now be worth enormous sums of money. It is difficult to imagine the saleable value to-day, with serial and all translation rights, of a Shakespeare Diary. But there was no Shakespeare Industry in those days, and the treasure, if any, was dispersed. Lady Barnard seems to have been lacking both in family piety and in that financial acumen which would properly assess the value of her grandfather as a lock-up investment." The circumstances rather imply some atrocious act of domestic vandalism, like that which destroyed Carlyle's first draft of "The French Revolution." On the other hand, the Stratford "lumber" may have drifted into ignorant hands, and some of it may still lie hidden "unguessed at" in an attic

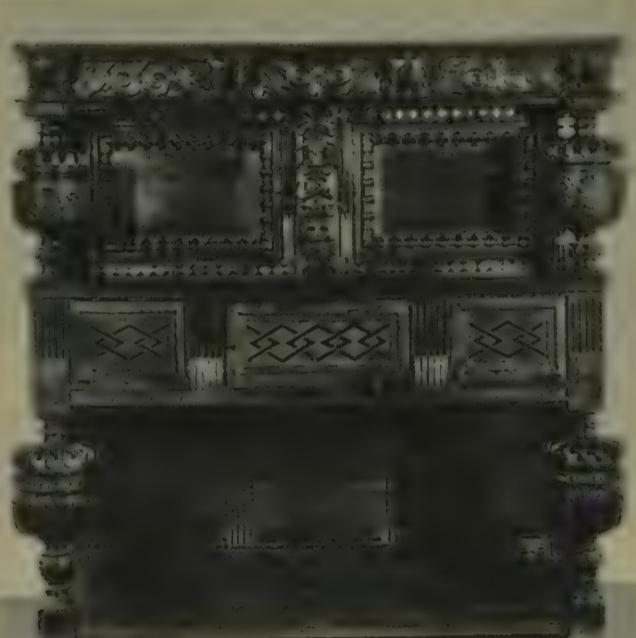
or an ancient chest. There ought to be a Literary Exploration Society which would maintain constant search for such forgotten treasure by means of house-to-house visits and rummaging expeditions.

Certain allusions to the Ireland forgeries of Shakespeare and the Gothic vogue in the eighteenth century, which affected Stratford-on-Avon, make contact at various points with "THE GOTHIC QUEST." A History of the Gothic Novel. By Montague Summers. With 16 Plates (The Fortune Press; 30s.). This is an ample volume, full of erudition concerning a little-remembered but curiously intriguing phase of English fiction. I have no space to say more about it now, but hope to return to it later, as also to a very revealing biographical work entitled "THE GYPSY GENTLEMAN" A Study of George Borrow. By Seton Dearden. With 10 Illustrations (Arthur Barker; 12s. 6d.). Two other attractive books have a special appeal for this generation of readers. One is a new volume (No. 5) in the series of Introductions to English Literature edited by Bonamy Dobrée, namely, "THE PRESENT AGE FROM 1914." By Edwin Muir (The Cresset Press; 6s.). It has an interesting introductory essay as well as a bibliography of the chief living English writers. The second of the two books, which, on other than literary grounds, has some claim to topical interest, is "GERMAN POETRY." Translated into English in the original metres. By C. Fillingham Coxwell, M.D. (Daniel; 8s. 6d.). It would have added to the value of this book if the translations had been faced by the original German text.



A PIECE OF OUTSTANDING INTEREST IN THE HEARST SALE: THE HENRY VIII. OAK ARMORIAL CABINET KNOWN AS THE "JOHN WYNNE CABINET."

On this cupboard the upper right panel bears the arms of John Wynne, combining the escutcheons of Tervan ap Howell and Owen Gwynedd. The centre panel bears the two royal Lions of England crowned counter passant, above the York and Lancaster Rose. On the lower panels are the arms of Iorwerth (father of Llewellyn the Great) and his brother Roderic; the arms of John Wynne being again repeated between them.



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THE WORLD OF MUSIC.

THE COVENT GARDEN OPERA SEASON.

NOTHING has ever daunted the spirit of Sir Thomas Beecham, and I think he is to be congratulated on having succeeded, amidst the political turmoil of the past six months, in overcoming all the obstacles in the way of arranging an international season of opera to take place at Covent Garden this season as in previous years. "I cannot regard pin-pricks as crises," said Sir Thomas recently, and this is the spirit which has enabled him to persuade lovers of music to give the financial guarantees necessary before such a season can be undertaken. The average person has no conception of the amount of preliminary negotiation and arrangement required before artists and repertory can be fitted together for a short season of a month or so—during the course of which as many as fourteen or fifteen different operas have to be presented.

Those who complain that this or that opera is not being given or that a certain famous singer has not been engaged should remember that the management may have been at least equally keen, but has found it quite impracticable to fit the said singer or opera into the general scheme.

As it is, this year Sir Thomas has been able to arrange a repertory of fifteen operas, including one cycle of the "Ring" and also three other Wagner operas—"Parsifal," "Tristan und Isolde," and "Tannhäuser." In the last-named opera we are to be introduced to a new young soprano named Paula Buchner, a discovery made recently on the Continent by Sir Thomas himself. She will appear as Venus, with Torsten Ralf as Tannhäuser. Dr. Felix Weingartner will conduct "Tannhäuser" and "Parsifal," and it is a strange fact that in spite of his age of seventy-six years and his fame in this country, this will be the first time that he has actually conducted opera in London. Weingartner is one of the few living conductors who knew Wagner personally, and as he heard the performances at Bayreuth under Wagner's own direction, we may be assured we are getting from him the authentic Bayreuth tradition.

A strong feature of the season will be the Italian opera, in which Gigli will be a great attraction. He is to sing in "Tosca" with Gina Cigna and a new baritone, Mario Basiola, and will also make his first appearance in this country as Radames in "Aida" with Caniglia. "Traviata" is also to be revived with Gigli and Caniglia in the cast and, personally, I shall welcome the re-appearance of this work, which is one of the finest and most exquisite of Verdi's masterpieces. Still another revival is "Trovatore," an opera which shows quite another side of Verdi's genius and one that has not been heard at Covent Garden for many years. In this the famous Swedish tenor, Jussi Björling, is to make his first Covent Garden appearance.

In addition to these Italian operas we are to hear Mozart's "Don Giovanni," in which Richard Tauber, Cigna, Hilde Konetzni, Pinza, and a Leporello new to London—namely, Virgilio Lazzari—will all appear. This seems on paper rather a strong cast, so that for once "Don Giovanni" might come into its own at Covent Garden. The promised selection of Czech operas has, for practical reasons, been narrowed down to one opera, Smetana's "Die Verkaufte Braut," in which there will be a strong cast consisting of Tauber, Hilde Konetzni, and Fritz Krenn, who was the excellent Baron Ochs of last season's "Der Rosenkavalier."

Smetana's opera will also be the occasion of the first appearance of a new baritone from Yugoslavia, named Marco Rothmuller. The conductors of the season will be, in addition to Dr. Weingartner, Sir Thomas Beecham, Vittorio Gui, and Constant Lambert, who will conduct "Turandot," in which Miss Eva Turner will sing the title rôle.

W. J. TURNER.

THE PLAYHOUSES.

"THE WOMEN," AT THE LYRIC.

SAVE for the fact that it has given West End playgoers the opportunity of welcoming a clever company of artists, there seems no reason for bringing the cast of this comedy from the United States. There is nothing specifically American about the

types they portray. They are universal, though happily one is unlikely to meet forty such unpleasant women in a lifetime; let alone in one night. Miss Clare Boothe, the author, has collected a fine assortment of harridans. Only one of the characters is at all nice to know, and she is not too nice, for she is silly and a bit of a bore. Yet each type, though exaggerated for stage purposes, has a counterpart in real life. Stay; there was one character who stood for purity. A smug child named Little Mary. Unfortunately, she was the only dull person on the stage. The others, whatever their morals, were frequently amusing. Not consistently, for the author, through striving for a laugh with every line, misses the mark as often as she hits it. There are no men in the play, but the talk is about nothing else. A mere man can never hope to know whether women talk exclusively of the male sex when they are alone. One must take the author's word for it. We are permitted a peep, and sometimes a good prolonged stare, at the private lives of these ladies. Sometimes at a hairdresser's; a dressmaker's; a retiring-room at a cabaret. Once even we are privileged to see a lady in her bath. A comedy with amusing moments. But it is extremely unlikely it will equal its terrific New York success over here.

"THE LITTLE REVUE," AT THE LITTLE.

Mr. Herbert Farjeon has written many very successful revues. This is easily his best. Not so much on the Theatre Royal back drawing-room lines as some of his earlier ones. Miss Joyce Grenfell makes a big hit as an extremely suave lady instructing a village class in the method of making objets d'art from egg-shells and wooden skewers. She is even better as an American and English mother helping a daughter over a difficult passage in life. George Benson, always amusing, has his best chance as an embarrassed father having a hearty man-to-man talk with an adolescent son. Miss Hermione Baddeley is immense throughout. Immense, literally, when she discusses her "operations" with a retired colonel at a certain seaside resort. (No names, as old soldiers were wont to say, no libel.) Mr. Cyril Ritchard scores particularly in a 1912 song. Here is the "Gilbert the Filbert" stuff put over with the gay abandon (naturally, with just a touch of burlesque) that pre-war members of the audience will love to recall.



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FROM
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TO OCTOBER



TOURING IN THE U.S.A.

By H. THORNTON RUTTER.

YEARS ago, in pre-war days, after I had become a member of the Institution of Automobile Engineers, I had the opportunity to visit the United States for a motoring holiday as a member of that organisation, which had been invited to visit America to see its progress in motor matters. I have always regretted that I did not travel across the Atlantic when that chance came. To-day hundreds of thousands of British visitors will go to New York to see the World's Fair. I recommend them to take their cars with them and "show the flag" by touring that delightful country. There is no better or more enjoyable place for motorists who can afford to take a month's holiday and spend £100 a head. A friend of mine has just made such a trip, and his experiences have proved so enticing that a number of his fellow-clubmen are going there from June 17 to July 23.

on the maiden voyage of the new "Mauretania," to see the World's Fair and make a fortnight's tour of the country, including in the itinerary Philadelphia, Washington, West Virginia, Chicago, and perhaps extending the tour to Canada.

My friend Mr. Dudley H. Noble has just returned from such a trip of 2500 miles, and he had the option of sailing from Boston or Montreal to return to England. In this trip he took his own 3-litre Sunbeam-Talbot sports saloon which, he told me, was suited in every way to tackle the conditions in the U.S.A. and Canada. For it is not only a roomy and comfortable "wagon," but possesses a high road performance, so that it can hold its own at speed with other users of the excellent highways of

A WET DAY IN NEW YORK: A PHOTOGRAPH SHOWING THE TOP OF THE EMPIRE STATE BUILDING SHROUDED IN MIST, WITH A BRITISH TOURIST'S SUNBEAM-TALBOT CAR IN THE FOREGROUND.

America. Also our British cars have a smart appearance, which is a great point in their favour in attracting attention. This is good propaganda work. The Cunard White Star steamship line cater for motor transport. They quote an all-in rate, which works out at about £40 for the round trip. This includes the shipment, disembarkation, clearing of Customs and provision of sufficient petrol to see the car under way, so that it



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This handsome car, with its low build and air of "quality," was much admired in America during a tour. Capable of sustained high speed and equipped with independent front-wheel suspension, it is very modestly priced at £485.

can be filled up at one of the numerous service stations. On his trip this year Mr. Noble started from Liverpool and returned to Tilbury. At both these ports, as well as at New York and Boston, the Cunard baggage man saw everything through with great expedition.

It is a pity that the U.S.A. has never joined the international arrangement of recognising other countries' number-plates. Here we have to give them a "Q" plate and number. In New York you have to secure a licence "tag" (number-plate) and an "operator's" (driver's) licence. But that is no trouble, as in New York State the "tag" fees go by weight—50 cents., or half-a-dollar, for each 100 lb. weight of the car. The Sunbeam-Talbot weighed 30 cwt., so cost about 17 dollars, or £3 15s., for a year's licence, while the British driving licence ensured no examination as to skill, and only a sight test had to be passed. The driving licence cost two dollars, or 8s. 8d., and lasts for three years.

Holiday folk pay half-car licence fees after July 1 and a quarter of the amount after Oct. 1. Of course, our British insurance comprehensive policies hold good in the U.S.A., but you must tell your insurance company you are making such a trip, in case individual companies have particular clauses in reference to insurance of car and occupants outside Great Britain. Driving

[Continued overleaf.]

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Continued.

in America by the right, instead of by the left, is simple to those who have motored on the Continent, and even those drivers who have not soon find the change does not bother them. Traffic lights abound in New York, and are placed at nearly every road intersection. There is no amber light, but there is a pause of about three seconds, when no light shows between red and green. There is also a rule that drivers must stop at the first intersection, or block, when the lights go "red," irrespective of whether there is a traffic light at that particular block. This is to prevent cross-town "street" traffic becoming jammed by the tail of the "avenue" traffic. My friend found all of the 2500 miles of American roads in fine condition. Generally speaking, they are of concrete construction, well graded, and delightful to drive on, but you find the pace of other traffic averages rather faster over there than here, so you must keep up with it.

Noble drove from New York to Washington, the Federal capital, *via* Philadelphia and Baltimore, over the U.S. Route No. 1, a day's run. These through routes are most efficiently marked by means of shield-shaped plaques and drivers can follow the plaques, with their bold numbering, through towns and cities as well as through the open country. And, in fact,

the U.S.A. road-marking is better than the French *route nationale* numbering, for the latter disappears in towns, whereas in America there is a plaque on almost every other lamp-post. Approaching a corner, the letter "L" or "R" is placed below the plaque, according to whether the road bears left or right.

After Washington he travelled through the beautiful Virginia countryside to the Shenandoah National Park, situated among the Blue Ridge Mountains. Along this range a wonderful sixty-five miles of "skyline drive" has been constructed so that tourists have a magnificent view of the forest and fields. Thence to the Allegheny mountains in West Virginia and a night at the Greenbriar Hotel at White Sulphur Springs. This is a most popular place and different from anything in Europe. Grounds of 7000 acres with a forest, mountain retreats, polo ground, golf courses, swimming-pools, tennis courts, and every other kind of amusement, with a multitude of white cottages for tourists, if they desire, away

in the grounds near the hotel, pillared and porticoed in the true Elizabethan Virginian style.

Petrol is cheaper than in England, roughly about 11½d. per English gallon or 9d. per U.S.A. gallon (about four-fifths of our gallon). But I recommend paying a few cents more for ethylated spirit in place of the straight fuel, as that suits British modern engines better, especially in high altitudes. From White Sulphur Springs my friend proceeded to Charleston, Huntingdon, Ohio State, Cincinnati, Indianapolis, Chicago, Detroit, Buffalo, Niagara Falls, Syracuse and Albany, finally passing through the lovely New England scenery of Massachusetts to Boston, where he sailed for home.

One may read all sorts of expressions of opinions on how English folk are treated in the U.S.A., but my friends all tell me that nothing could exceed the kindness and help that they received

in the States from strangers, in towns and villages alike. I am sure all other British motorists will be equally as kindly received. The Automobile Association of America and the various



NOTICE-BOARDS OF AN INFORMATIVE CHARACTER AS FEATURES OF MOST SPOTS OF INTEREST OR BEAUTY IN THE U.S.A.: A BRITISH MOTOR-TOURIST READING A NOTICE AT THE HAWK'S NEST TUNNEL, ON THE KANAWHA RIVER, WEST VIRGINIA.



TOURING IN THE UNITED STATES WITH A BRITISH CAR: A 3-LITRE SUNBEAM-TALBOT SPORTS SALOON ON SKYLINE DRIVE, IN THE BLUE RIDGE MOUNTAINS OF VIRGINIA.

motor clubs of Detroit and Chicago were very helpful as regards routes and things one needs to know. Naturally, your car will receive extra attention and curiosity because the steering-wheel and pillar are on the right, in place of the left-hand side, and the gears, while central, as in American cars, are not in the same relative position. The reverse in a British car's gear-box is in the position of an American forward gear, due to right-hand drive.

I have given my friend's route on his holiday merely as an example, but there is so much of interest for English folk to see, such a variety of different countrysides compared with our own, that no doubt each tourist, after seeing the great World's Fair, will ask the A.A.A. to give him the routes best suited to get his car and fellow-tourists to the places that they most wish to see.

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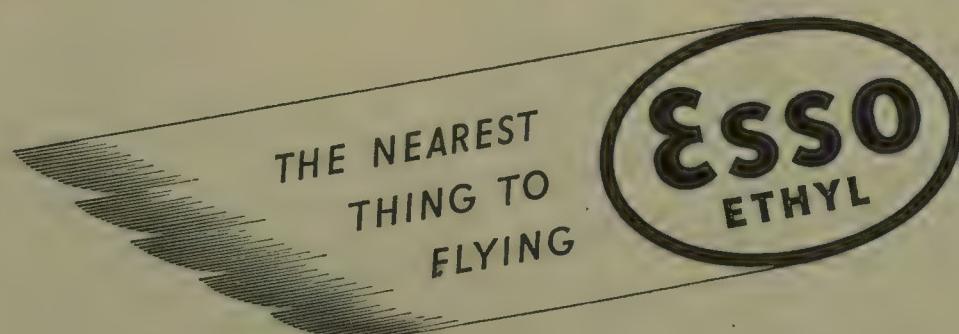
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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

TO carry in safety the 17,000 tons of traffic that pass daily over the River Itchen on the Southampton-Portsmouth Road (Route A.3024), the

Corporation with the assistance of a grant from the Road Fund in 1929, when it was freed from tolls. Since the tolls were abolished, traffic has increased five-fold, as the only alternative route between the centre of the town and the Woolston and Bitterne districts is *via* the Itchen Ferry.

Reconstruction is urgently needed owing to the narrowness of the carriage-way and footpaths and the weak condition of the present structure. Vehicles are subject to a weight restriction of 10½ tons and a speed limit of 15 miles per hour. The new bridge will be built of reinforced concrete

shortly and will take about two years and a half to complete.

The seventy-year-old bridge over the Southern Railway at Mitcham Junction, on the Mitcham-Carshalton Road (A.237) is to be rebuilt by the Town Council at a cost of over £20,000, towards which the Minister of Transport has made a 75 per cent. grant from the Road Fund. The existing bridge is too narrow and weak for present-day traffic, and the narrowness of the carriage-way, together with the steep gradients on the approaches and the lack of footpaths, is a source of danger to both vehicular traffic and pedestrians. For the new bridge a width of 60 ft. is proposed—an increase of 35 feet. This will allow for a 44-foot carriage-way divided by refuges, and two 8-foot footpaths. The approaches will be widened and regraded and the whole improvement will cover a length of about 260 yards.

In October, the Minister made a grant from the Road Fund for the reconstruction of the bridge over



THE FORD ORGANISATION'S EXHIBIT AT THE NEW YORK WORLD'S FAIR: A BUILDING COVERING FIVE ACRES, IN WHICH IS PRESENTED A PANORAMA OF MOTORING THROUGHOUT THE LAST THIRTY-FIVE YEARS.

The Ford Motor Company's exhibit at the New York World's Fair is staged in a building covering five acres, and presents a panorama of motoring throughout the last thirty-five years. It shows the benefits which the Company's long period of productive activity has brought; gives a dramatic impression of the scope and meaning of present-day manufacturing methods, and presents glimpses of the changed world the car may bring into being in the near future. One of the outstanding features of the Fair will be the half-mile-long "Road of To-morrow," rising on spiral ramps which are an integral part of the architecture of the building. The roadway circles over the top of the main building and round the patio for a distance of 2874 feet, and visitors will ride in Ford cars over this safety highway of the future, and in doing so obtain an unexcelled view of the Fair grounds. At night, flood-lighting will illuminate the cars and project their moving shadows on the white walls.

Southampton Corporation propose to rebuild Northam Bridge and its approaches, at an estimated cost of £145,000. Towards this the Minister of Transport has now made a grant from the Road Fund. The existing bridge was built just over fifty years ago by a private undertaking and was bought by the

and will have a width between parapets of 64 feet, to accommodate dual 22-ft. carriage-ways, separated by a central reservation, and two 8-ft.-wide footpaths. The works are expected to be put in hand



ONE OF THE OUTSTANDING FEATURES OF THE FAIR: A MODEL OF THE HALF-MILE-LONG "ROAD OF TO-MORROW" WHICH FORMS PART OF THE FORD MOTOR COMPANY'S EXHIBIT.

the Southern Railway at Common Side East, Mitcham, and it is hoped to complete both schemes in about 12 months.

[Continued overleaf.]

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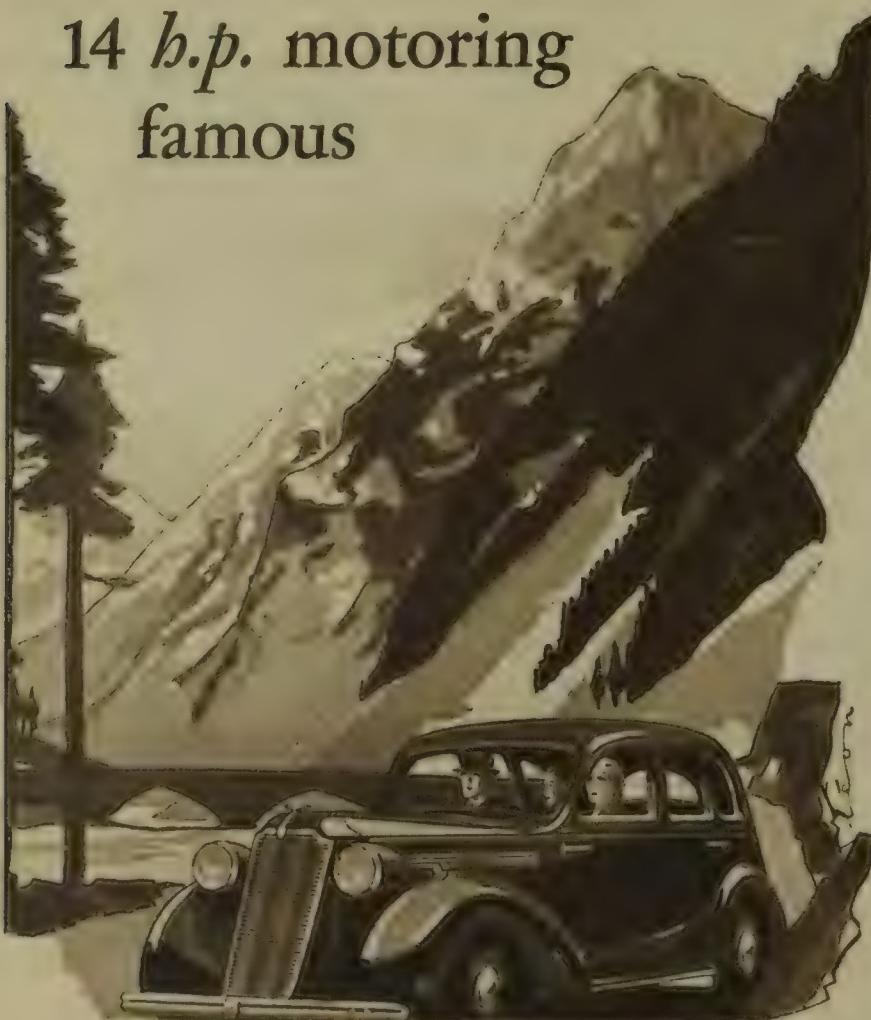
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NOTICE the clean lines of the big luggage boot. There is a separate spare wheel compartment.

Continued.

Caravans are frequently towed by cars on summer holidays by those who like a camping change of life, but three English business men are towing a caravan by their six-cylinder 14-h.p. Morris saloon on a 5000-miles trip in South Africa. They started recently from Halifax, their home town, for Marseilles, where they shipped car and caravan to Algiers, thence proceeding to Biskra before crossing the Sahara Desert. With 3000 miles of this desert and rough country to negotiate, these holiday-makers should be glad of the less strenuous route of their return trip by way of Sicily; Palermo, Rome, and Naples for home. I hope to see some pictures of their adventurous journey, as they have taken a cinema-camera with them. Their standard Morris 14-h.p. saloon is one of the latest models, so it will be interesting to learn how it has fared with such a load to haul over this difficult country.

Motor fire-engines and appliances are matters of interest to motorists nowadays, especially as many car-owners have taken on part-time jobs in



THE START OF THE R.A.C. RALLY: MR. AND MRS. E. H. W. COOKE WISHING "BON VOYAGE" TO THEIR DAUGHTER AND MRS. ECCLES IN A 2½-LITRE DAIMLER "RITZ" SALOON.

A.R.P. work of this character. In fact, as reported in the March issue of the *Fireman*, a great number of motorists attended at the Royal Society of Arts to hear a lecture by M. Jean W. Partridge, Inspector-General of Public Works, Paris, on "Air Raid Shelters in France." Merryweathers have constructed, to the order of the Admiralty, a Diesel-driven fire-engine, the second of this type they have supplied to the Admiralty. It has a five-cylinder Diesel engine, capable of delivering 80 brake horse-power, with a fuel consumption of heavy oil of 3½ gallons per hour. The Merryweather turbine fire-pump can deliver 350 gallons of sea water at a pressure of 120 lb. per square inch when operating



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with a lift from the surface of the water to the centre of the pump of not less than 25 feet.

Also, quite a number of "Hatfield" trailer pumps, which are towable by private cars, have been supplied. No doubt those who attended the recent display of the men and women of the Auxiliary London Fire Service noticed these. On that occasion 52 emergency pumps, 22 cars, and 120 motor-cycles, with the personnel of 550 men and 50 women, were concentrated in the area covered by the Tooting fire station. Both the Wandsworth and Battersea Councils and air-raid wardens co-operated, while many business firms kindly lent their premises for use as emergency fire-stations.

The success of the cars has resulted in a draft-scheme to provide a fleet of 2500 taxi-cabs for towing fire-brigade light pumps in London in emergency. Also some 800 heavy motor commercial vehicles have been earmarked for towing heavy fire appliances and for dealing with supplies to hospitals and other such centres. But go and see the review of the regular and auxiliary fire services in Hyde Park on June 3, in which it is expected that 15,000 men and women and 140 appliances will take part. It will be quite a motorists' affair.

In the border of the coloured cover of this issue we reproduce the National Arms of many of the countries exhibiting in the New York World's Fair. The majority of the Arms are based upon illustrations lent by the London representatives of the various Governments concerned, and a few are reproduced by courtesy of the proprietors of Player's "Navy Cut" cigarettes, who issued the excellent series of cigarette-cards depicting "National Flags and Arms."

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A PAGE FOR COLLECTORS.

By FRANK DAVIS.

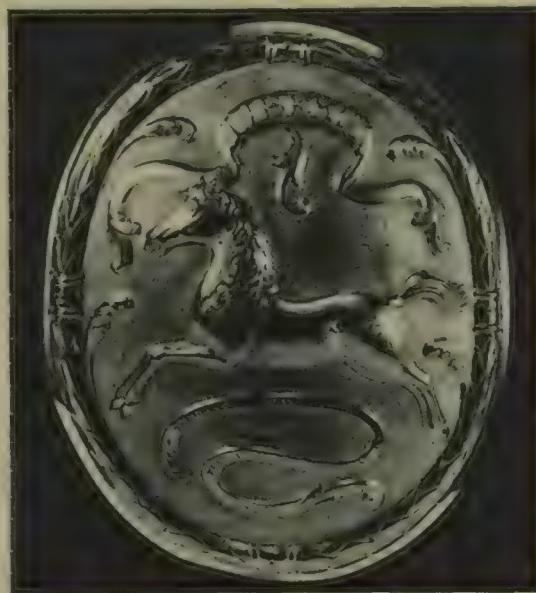
ENGLISH SILVER PLATE AT THE NEW YORK WORLD'S FAIR.

AMONG other works of art, the British Pavilion at the Fair contains a representative collection of silver by English makers, designed to show what this country has achieved in the past and, as far as that is possible, what it hopes to achieve in the near future. The collection has been gathered together by the Worshipful Company of Goldsmiths, which, it is perhaps necessary to explain, is not a commercial concern, but the ancient Company which received its Royal Charter in 1327, and ever since has been responsible for seeing that all gold and silver articles offered for sale in London are up to the legal standard laid down by Act of Parliament. In addition to this active concern in practical affairs, time and the rise in values of land through six centuries enable it to provide large sums of money annually for educational purposes, and its wise encouragement of modern designers and craftsmen has done, and is doing, great service to the community as a whole. The exhibits, roughly half-modern and half-antique, are all loans from private individuals, the Corporation of London, and



1. ONE OF THE PIECES OF ANTIQUE PLATE SHOWN IN THE MAGNIFICENT EXHIBITION OF ENGLISH SILVER ORGANISED BY THE GOLDSMITHS' COMPANY IN THE BRITISH PAVILION AT THE NEW YORK WORLD'S FAIR; A EWER PRESENTED BY SAMUEL PEPYS, THE DIARIST, TO THE CLOTHWORKERS' COMPANY IN 1677.

other City Companies, and one of them (not yet available for publication) is the rose-water dish which the City of London is presenting to the City of New York on May 12 next. Certain pieces possess an interest apart from their merits as worthy examples of this ancient craft. Fig. 1, for example, was presented to the Clothworkers' Company by no less a personage than Samuel Pepys, Esq., who was Master of the Company in 1677. Fig. 7 (see page 756) has a railway interest, for it was made a year ago for the L.M.S. Railway to mark the centenary of Euston Station—a gift from the directors. Then there is the casket presented to H.R.H. the



2. DOGGETT'S BADGE, THE TROPHY WHICH IS STILL PRESENTED YEARLY TO THE WINNER OF A ROWING RACE FOR THAMES WATERMEN: THE ORIGINAL, BEARING THE DATE 1825, AND THE NAME OF THOMAS DOGGETT, THE FAMOUS COMEDIAN; IN THE POSSESSION OF THE FISHMONGERS' COMPANY.



3. PAUL LAMERIE, THE FAMOUS SILVERSMITH OF HUGUENOT DESCENT, REPRESENTED IN THE BRITISH PAVILION EXHIBITION: A SIDEBOARD DISH AND HELMET EWER BY HIM, DATED 1741; LENT BY THE GOLDSMITHS' COMPANY.

Princess Royal by the citizens of Birmingham on her marriage; and—to go back to the eighteenth century—Doggett's Badge, lent by the Fishmongers' Company—the self-same badge of the self-same Doggett who, by this time, after so many years of the annual Thames race, must be the secular patron saint of watermen.

Visitors to the World's Fair will be able to form their own judgment as to the merit of this English work; what, perhaps, will not be quite so obvious is the way in which both these exhibits and the Company under whose auspices

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(Continued overleaf)

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[Continued.]

they have crossed the Atlantic touch English life at so many points. It is one of our oldest institutions, but is far from being merely a quaint survival of our mediæval past, when every trade was rigidly controlled by its Guild. Reference has already been made to its first Charter, granted by the Crown in 1327; but even then a fraternity of goldsmiths had long been in existence, and in this Charter, the famous hall-mark of the Leopard's Head—the oldest hall-mark in the world—is described as "a stamp of a puncion with a leopard's head as of ancient times it was ordained."

From that moment, at the Assay Office attached to its Hall, the Company has carried out the assay and hall-marking of gold and silver wares produced in this country and imported from abroad—everything, from great ecclesiastical candelabra down to fountain-pen nibs by the thousand. The Assay Office, with its quiet efficiency, is one of the sights of London that the public never sees. And here is something else that no one ever hears about—the Trial of the Pyx, an annual ceremony of severely practical importance, which dates from the year 1281



4. A FINE EXAMPLE OF THE MODERN ENGLISH SILVER IN THE EXHIBITION IN THE BRITISH PAVILION AT THE NEW YORK WORLD'S FAIR: A SCHOOL TROPHY DESIGNED BY BERNARD CUZNER (LENT BY WALKER TECHNICAL COLLEGE).



5. A MODERN ENGLISH SILVER CIGAR-BOX: A DESIGN (INCORPORATING BLUE ENAMEL WORK) BY HAROLD STABLER (MAKERS, WAKELY AND WHEELER). PRESENTED BY THE GOLDSMITHS' COMPANY TO COLONEL SIR ROBERT WILLIAMS, BT.

for certain (that is the year of the first-known writ authorising the Trial to be held), and was probably held in one form or another long before. Under the Coinage Act, it is provided that the officers of

the Royal Mint shall place in the Pyx, or Mint Box, specimens of the coinage, and that these specimens shall be examined annually by an independent jury of goldsmiths to ascertain that the coins made by the Mint are of proper weight and consist of metal of the proper degree of fineness. The actual records of the proceedings are in existence from the beginning of the seventeenth century, and since then the Jury has been composed entirely of members of the Goldsmiths' Company. The Jury is sworn by the King's Remembrancer, who afterwards receives and records the verdicts, which are published in the *London Gazette*. Does that seem an unnecessary ceremony? No doubt it does to the layman. Is it, then, merely one of those quaint English customs which a natural conservatism refuses to discard? On the contrary. Up to 1900, only coins minted in London were submitted to the Trial. Since then, the coins issued from the branch mints at Melbourne, Perth, Sydney, Ottawa, Bombay and Pretoria have been sent each year, and since 1934, at the request of the Governments of New Zealand and Southern Rhodesia, the Pyx Jury has tried silver coins issued in those countries.



6. AN AERONAUTICAL TROPHY DESIGNED BY R. J. RUBY, LENT FOR THE BRITISH PAVILION EXHIBITION BY THE GOLDSMITHS' COMPANY.



7. PLATE THAT COMMEMORATES A RAILWAY ANNIVERSARY: THE SILVER-GILT AND BLACK GLASS CENTRE-PIECE, DESIGNED BY HAROLD STABLER (AND MADE BY HIM WITH WAKELY AND WHEELER), GIVEN TO THE L.M.S. RAILWAY COMPANY BY THE DIRECTORS TO MARK THE OCCASION OF THE CENTENARY OF EUSTON, IN 1938.

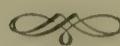
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Of Interest to Women.



Simple Wedding Dresses.

There are many types of wedding gowns, from the traditional white satin falling in soft, graceful folds and accompanied by chaplet and bouquet of orange-blossom, to the very modern affair pictured, in which the Romany influence is so plainly noticeable. It is in the salons of Debenham and Freebody, of Wigmore Street, that lovely interpretations of brides' and bridesmaids' dresses may be seen. The clever designer there has implicit faith in individuality and simplicity, introducing original notes. It must be related that she thinks in terms of to-morrow rather than to-day. Standing out with prominence for quite a youthful bride is a dress that consists of billows of white tulle, full short puff sleeves, and a kerchief veil.

The Romany Bride.

There is a decidedly Romany atmosphere about the wedding dress seen on this page, with just a hint of Cleopatra's draping. It has been designed and carried out by Debenham and Freebody in satin beauté. The long sleeves and "waved" corsage add their flattering notes, while the swathing below the waist emphasises slender hips and minimises those that are too pronounced. As will be seen, the veil is unusual, its fount of inspiration being the gypsy head-dress. It is of net enriched with orange-blossom. Other flowers could be substituted if preferred. The bridesmaid's dress is of floral taffeta with a bolero, the under-dress being composed of frills of narrow lace. A rich red rose is introduced in her hair, over which may be arranged a chiffon drapery.

Trousseau Needs.

Lace is ever fashionable; the bride of to-day always includes one or two lace dresses in her trousseau. Often lace and chiffon are seen in happy union, and there are two types—those that mould the hips and show fullness only below the knees, and those which are frankly crinoline in inception, with corsages which vary as much as the skirts. Furthermore, dresses for bridge and semi-evening wear are cut on slender lines, reinforced with a bolero or coatee. Of course, lingerie is very important; therefore it must be related that a new note is struck with crêpe de Chine nightdresses with long sleeves. The corsage portions are cut on the lines of a sports frock, decorated with floss silk embroidery, the skirt portions full. It is believed that in the near future a Hussar sash will be added.

News . . .

Long sleeves for beach wear

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THE WORLD OF THE KINEMA.

BY MICHAEL ORME.

LOVE AFFAIR."

IT is good to get away from the tension and anxieties of everyday life as we know it at present, good to forget all about crises and cannons and to relax in an atmosphere of romance. Entertainment fulfills its chief purpose in a time of universal tension and disquiet when it lures the mind away from the problems of the moment by leading us gaily, wittily, but firmly, into the pleasant fields of lovers' dreams that are the playground of M. Charles Boyer and Miss Irene Dunne in Mr. Leo McCarey's picture "Love Affair," at the Carlton. I tremble to think what this picture might have been in hands less experienced, less light of touch than those of the producer-director and his two leading players. For, set down in cold print, the story is sentimental, novelettish and deliberately prolonged by the heroine's self-sacrificing silence when, in all probability and actually, in all fairness to her Prince Charming, she would have made known the why and wherefore of a broken tryst. Not for nothing, however, has Mr. McCarey travelled from the extravaganza of "The Kid from Spain," to the pathos of "Make Way for To-morrow," a journey that picked up as it progressed the delightful "Ruggles of Red Gap" (with Mr. Charles Laughton), a Mae West picture, "Belle of the 'Nineties," and "The Milky Way" (with Mr. Harold Lloyd) amongst many other films. "Love Affair" is more closely akin to his picture "The Awful Truth," in which Miss Irene Dunne appeared, than to Mr. McCarey's earlier contributions to the screen; but undoubtedly an elastic sense of humour adjusted to such disparate subjects as have come his way prepared the ground for his latest film, which turns in mid-channel from sophisticated comedy to a near tragedy.

A versatility rare on the screen distinguishes the work of M. Charles Boyer and Miss Irene Dunne. M. Boyer, with a long list of French and American films to his credit, touched the depths of passion in the sombre

"Maverling," and revealed the mental storm of infatuation in "Orage," swung easily to comedic heights in "History is Made at Night," and took in his stride the Emperor Napoleon (in "Marie Walewska") and the debonair crook hero of "Algiers," in the American version of "Pépé le Moko." As for Miss Dunne, she has ranged from the drama of such films as "Cimarron" to the singing heroine of "Show Boat" and "Roberta," and to the "pixilated" comedy of "Theodora Goes Wild"; nor has her exquisite

from the commonplace. The story, of which Mr. McCarey himself is part-author, starts with the momentous news, broadcast from New York, Paris and, incredibly but very entertainingly, from London, of France's most eligible bachelor's prospective marriage with an American heiress. Michel Marnay, playboy and philanderer, is not the only person on board the liner bound for the U.S.A. and matrimony. Terry McKay, night-club singer, has a her at the docks, too. America, however, is eight days ahead and life on board is dull. Two charming young people with nothing to do, a common predilection for "pink champagne" and badinage, a dear old lady, Michel's grandmother, visited in her home on the hills of Madeira, to smile a blessing on the couple—thus the scene is set for a flirtation that ripens into love. The lovers decide on a six-months' separation to see if wishes can come true, and if Michel can work. This being something of a fairy-tale, he does find work, developing his talent for painting to such good purpose that he sells all his pictures (I said it is a fairytale!) and repairs triumphantly to the top of the Empire State Building—the "nearest thing to Heaven in New York"—for the appointed rendezvous. Terry does not turn up. Hurrying to keep her date, she has been run over. She is in danger of being crippled for life. She refuses to tell Michel, hides away and teaches the inmates of an orphanage to sing all about "Just keep on wishing, care will go." Heartache and brave smiles take the place of pink champagne and badinage until, at Christmas-time, Michel finds Terry and all is well. "Miracles do happen," cries Terry. "If you can paint, then I can walk." And probably she was right.

I must ask you to take my word for it that out of this material Mr. McCarey, M. Boyer and Miss Dunne have fashioned a delicate and entertaining play that neatly avoids the pitfalls of bathos. The reticence of its excellent dialogue, the intimacy of the directorial handling, and the illuminating flashes that reveal a character with lightning speed give to this simple tale of

lovers' meeting and parting a warm and human quality. In its telling the story becomes real and human. The piece is beautifully acted by the two stars, whose polished and subtle portraits are well matched by Mme. Maria [Continued overleaf.]



"LOVE AFFAIR," WHICH COMMENCED ITS RUN AT THE CARLTON ON APRIL 15: MICHEL (CHARLES BOYER) AND TERRY, THE NIGHT-CLUB SINGER (IRENE DUNNE), VISITING MICHEL'S GRANDMOTHER (MARIA OUSPENSKAYA) IN MADEIRA ON THEIR WAY TO NEW YORK.

"Love Affair," directed by Leo McCarey, is a film of sentiment which successfully avoids being sugary. Terry and Michel, both already engaged, meet and fall in love on the boat to America; they agree to separate for six months. But en route for the arranged rendezvous, Terry is run over and injured. Complications ensue. All, however, ends happily.

assurance ever failed her or the charm of her personality diminished in any of the spheres she has invaded.

Such flexibility in close collaboration lends to "Love Affair" a spontaneity and a liveliness that lifts its subject

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Continued.

Ouspenskaya's lovely cameo of Michel's gallant grandmother. Finally, however, the picture is very much Mr. Leo McCarey's for his grasp on the reins of comedy and sentiment is everywhere apparent, guiding the theme through its various phases with masterly precision.

"THE FOUR FEATHERS."

The new and, so the author tells us, the fourth version of Mr. A. E. W. Mason's famous story "The Four Feathers," launched at a brilliant *première* at the Odeon, is an ambitious and spacious picture, produced on a generous scale by Mr. Alexander Korda and conceived, first and foremost, as a tribute to British courage. The book has been so widely read that it seems hardly necessary to do more than recall the pivot of its plot. This lies in the conquest of his "fear complex" by young Harry Faversham, descendant of a long line of fighters, who, repelled in his boyhood by the tales of battles that are served up regularly with the port and nuts, yearns for peaceful pursuits. Forced into the Army, Faversham resigns his commission on the eve of the Kitchener campaign in the Sudan. Four white feathers, three from his three brother-officers and one plucked from his fiancée's fan, brand him as a coward. They do more. They send him out to the Sudan to face danger and suffering and, in his native disguise, to save the lives of his three opprobrious friends.

Such is the theme of Mr. Mason's memorable tale. It is one that lends itself well to spectacular treatment, woven as it is into the activities of the British Army in the Sudan during the relief of Khartoum. And it is from the spectacular and military angle that Mr. Korda has approached his subject; so much so, indeed, that the story frequently goes into eclipse, obscured by the welter of battle and diminished by scenic splendours.

The director, Mr. Zoltan Korda, has amassed a rich store of local colour. He uses it lavishly and from the dust-clouds of continual warfare Mr. Faversham's pilgrimage

in search of honour emerges somewhat spasmodically. When it does come to the surface Mr. John Clements, doomed to dumbness most of the time, plays his part with intelligence and restraint. More emphasis is laid on the blinding of Captain Burroughs, and Mr. Ralph Richardson's admirable study of the character lifts it into prominence in the moment of his first agony as well as in his final gallant acceptance of his fate. On the home front Mr. C. Aubrey Smith, veteran of the Crimean War, fights his battles o'er again with excellent humour as an after-dinner entertainment, and Miss June Duprez, if not quite the Ethne of Mr. Mason's creation, is a tender and wistful embodiment of patience in a Tudor mansion.



"WUTHERING HEIGHTS," WHICH WAS DUE TO START AT THE GAUMONT, HAYMARKET, ON APRIL 25: CATHY (MERLE OBERON) AND HEATHCLIFF (LAURENCE OLIVIER) ON THE YORKSHIRE MOORS IN A SCENE FROM SAMUEL GOLDWYN'S FILM VERSION OF THE EMILY BRONTË NOVEL.

Cathy is seen here with her adopted brother, the gypsy-born Heathcliff, a rugged character with whom she is in love. In spite of this she marries the more polished Edgar Linton, this unhappy situation being the core of the drama. The screen play is by Ben Hecht and Charles MacArthur, and the film is directed by William Wyler.



"WUTHERING HEIGHTS": CATHY (MERLE OBERON), EDGAR LINTON (DAVID NIVEN), AND EDGAR'S SISTER, ISABELLA (GERALDINE FITZGERALD).

Cathy, after being bitten by one of the Linton dogs, views for the first time the household of Edgar, her future husband.

To Mr. Zoltan Korda's masterly handling of some of the biggest crowd scenes ever poured on to the screen, Technicolor adds its complementary note. The colour treatment is, indeed, as discreet as it is effective. Whi wings on the Nile, sunset, moonlight and dawn and the bleached browns of a sun-scorched country contribute to a sober symphony that never distracts and often enchants the eye, lending at times to a picture, in which personal drama is subservient to spectacular drama, the quality of a superior travelogue.

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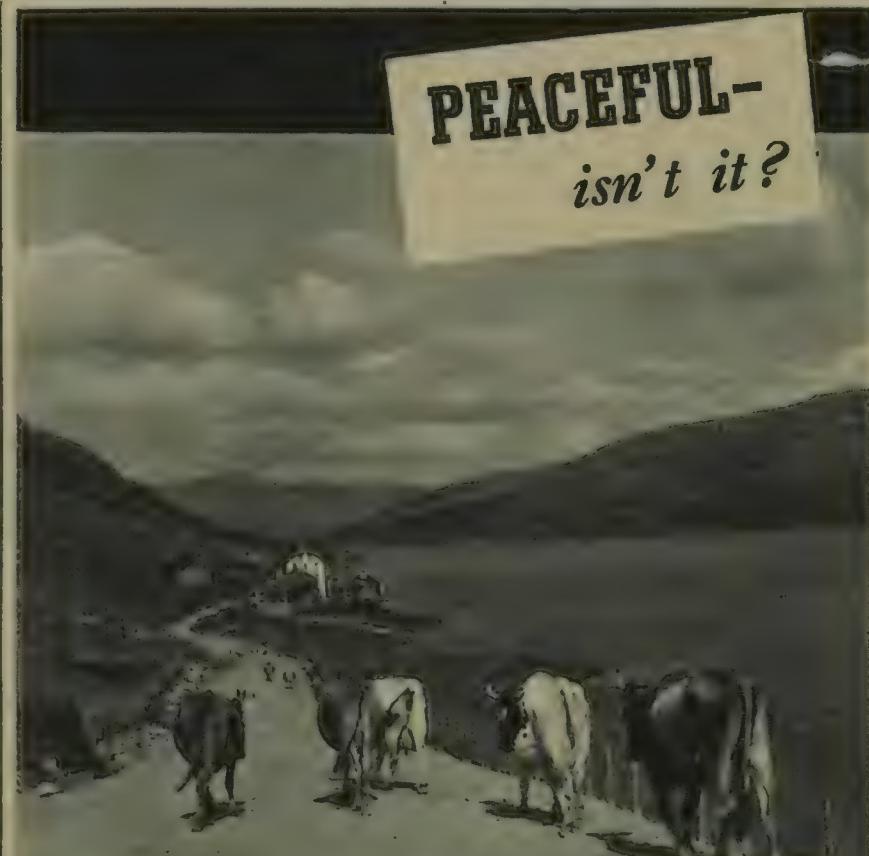
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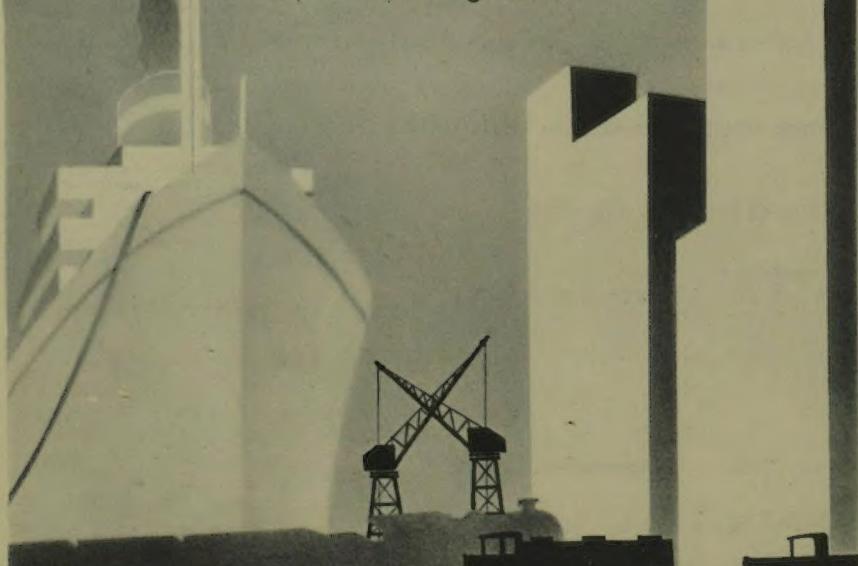
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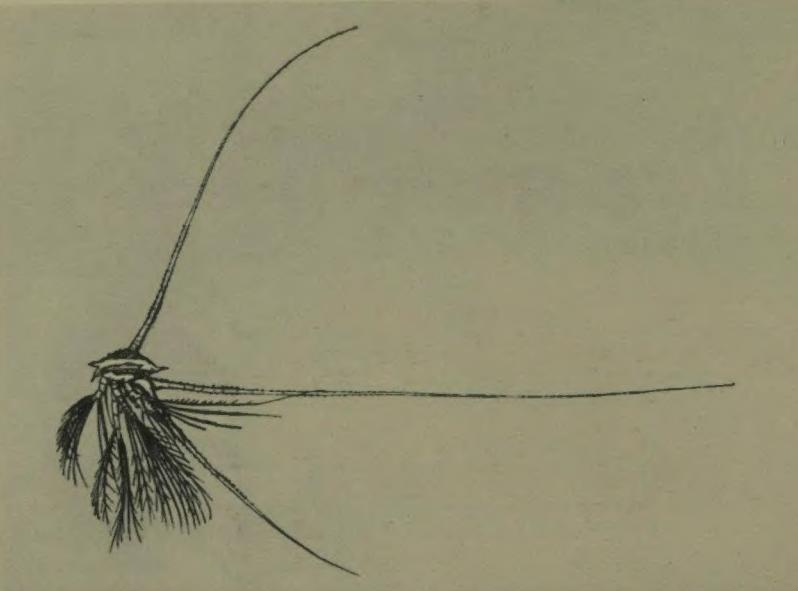
THE WORLD OF SCIENCE.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," etc.

RECAPITULATION.

I HAVE just been reviewing once again that most fascinating and elusive theme, the "Recapitulation Theory"; and it occurred to me that it might well form a subject for discussion on this page, though full well I realise that I can do no more than touch upon its barest outlines, for what I have to say must be condensed into a few hundred words, and it needs a whole volume to expound it effectively.

In surveying any group of animals, whether vertebrates or invertebrates, we find more or less conspicuous differences between what we may call their infantile and their adult stages; and furthermore, we find very commonly that these infantile stages present features which are to be found not in the final, adult, stage but in some more remote ancestor. Hence the term "recapitulation." During this process it has been well said every animal comes "to climb its own ancestral tree." And, broadly speaking, this is so, though there are many apparent exceptions to the rule, and many puzzling

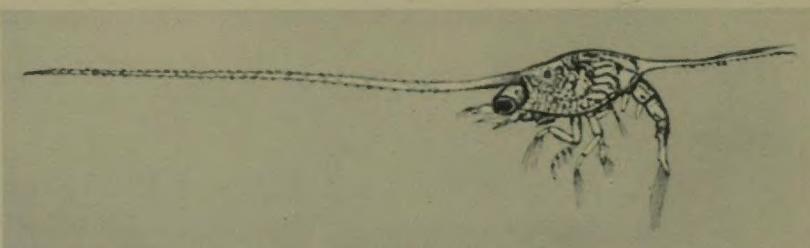


1. HAVING LONG SPINES TO AFFORD SUPPORT IN THE WATER, REGARDING THE TENDENCY TO SINK: THE "NAUPLIUS" STAGE OF A BARNACLE, WHICH IS PASSED IN THE OPEN SEA.

The adult barnacle is a degenerate creature which lives within a conical, stony shell anchored to the surface of a rock; its mode of life contrasts with that of its larva, which, for a time, swims freely in the sea.

but most interesting divergences in development are to be found, especially among the lower types of animals, such, for example, as among the insects and the crustacea.

It is, however, not always the whole body which participates in this "recapitulation." We find unmistakable evidence in its separate organs. The whale tribe afford a good illustration of this. By adjustment to a wholly aquatic life the fore-limbs have become transformed into "flippers," while of the hind-limbs vestiges only are found in some species, as in the sperm whale and the baleen whales. Externally, there is no trace of the hind-limb. The whalebone whales have replaced their teeth by "baleen," but the vestiges of teeth are found in the jaws before birth. Herein we have a recapitulation of characters once functional in their ancestors. We find similar evidence in the developmental history of the newts of our ponds and ditches. On hatching they have the form of tiny, transparent, lizard-like animals, but breathing by



2. LIKE THE LARVA OF THE BARNACLE, POSSESSING LONG SPINES WHICH AFFORD SUPPORT IN THE WATER: THE FINAL LARVAL STAGE OF THE PORCELAIN CRAB. The earliest sign of the adult body is seen in the downwardly curved abdomen and the tail "fin." In the fully adult stage the abdomen is bent upwards under the shell, and the tail "fin" is lost.

means of a pair of "feathery" gills standing out on each side of the head, and only the front pair of legs showing. Later the hind-legs appear and the gills are replaced by lungs. But there are some of the newt tribe—using this term in its widest sense—which retain the external gills throughout life.

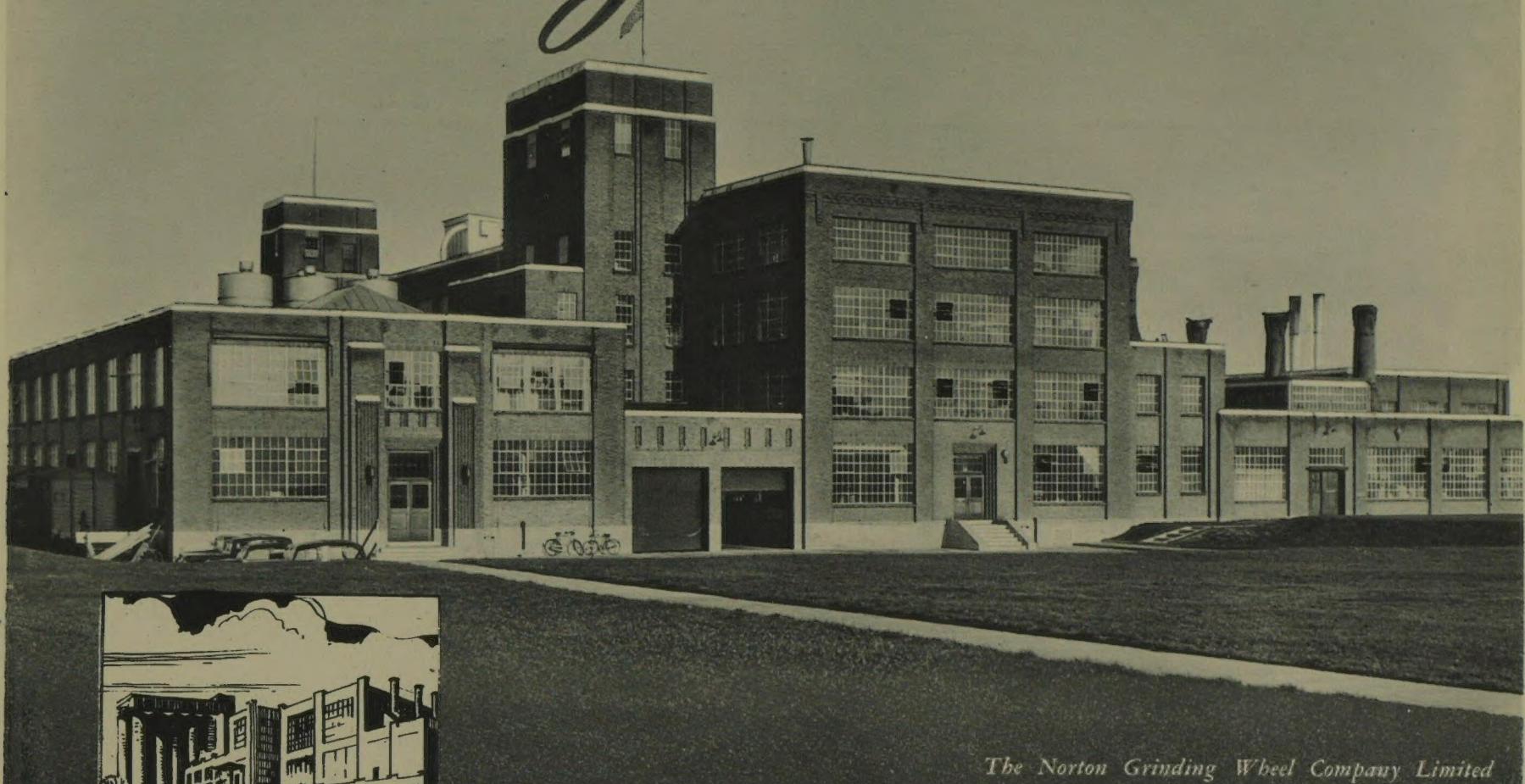
Changes of habitat, consequent on the pursuit of food, have, in many instances, brought about breaks in the continuity of development, often of a very striking character. Our frog-tadpoles illustrate this. To begin with, on changing from the animal diet of their near relations, the newts, to a purely vegetable food, these larvae brought into being a new kind of mouth—sucker-like, with the rim of the sucker armed with hooks for rasping. But the end of the larval life has to be passed fasting; and this because the mouth has to be closed for the remodelling of the jaws to seize hold of worms, flies, and so on, and for this purpose a new and very specialised form of tongue is developed. By the time the tail has been reduced to a mere stump—absorbed to tide over the fasting period—the jaws are ready to enable them to revert to what we may call the tribal diet of worms and insects.

Now let me cite a few examples of development in the life-histories of some of the invertebrates, though here the evidence of recapitulation has become masked by conditions imposed by the fact that the young have to fend for themselves at a very early period in their life-history, owing to the restricted quantity of food-material stored in the egg. One of the most straightforward examples is that of the dragon-fly. The eggs, laid in the water, hatch into

(Continued overleaf)

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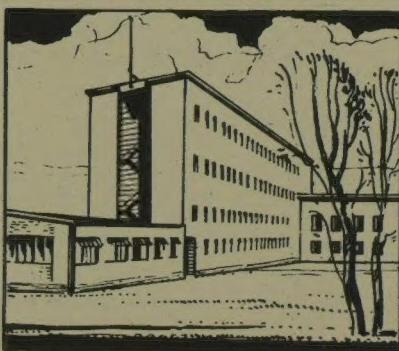
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Continued.]
predatory, free-swimming "larvae" which, at the end of the larval stage, climb out of the water and, presently, freeing themselves from the larval skin, emerge as dragon-flies.

The development of the butterfly is less direct, and at the end of the larval stage comes a more or less prolonged resting-stage, known as "pupation," wherein the body is enclosed within a hard case assuming a strange variety of forms. But more than this, the whole of the larval tissues enclosed within this "chrysalis" case undergo dissolution, resulting in an entire re-formation and reorganisation of the body, which emerges at last as a moth, or a butterfly, a truly amazing transformation. The whole mode of life henceforth is fundamentally changed. Generally, it is of short duration, and in many species has to be passed fasting, for the mouth is wanting, while it has ceased to be a crawling animal, moving about in mid-air instead on broad wings, often of gorgeous coloration.

The higher types of crustacea display some wonderful examples of adjustment in the form of the body in accordance with the conditions imposed by the pursuit of food. They, too, commence life in the form of larvae. But the forms they assume in passing from the larval to the adult condition are even more remarkable than among the butterflies and moths. For the most

part they reveal little or nothing in regard to the problems of their descent. But what they do show is an aspect of larval life which should be kept constantly in mind. As the accompanying photographs show, there

seems to be something of "freakishness" in the various forms they take during the different stages passed before the

for it retains the essential characters of crustacean larvae, and for a time swims freely in the sea. The last larval stage of the porcelain crab is shown in Fig. 2. The long spines in these two larvae are adjustments for a floating and drifting life, retarding the tendency to sink in the periods of rest between spasmodic attempts to swim. More surprising still is the "Phyllosome" larva of the rock-, or spiny-lobster (Fig. 3) which is only found drifting about

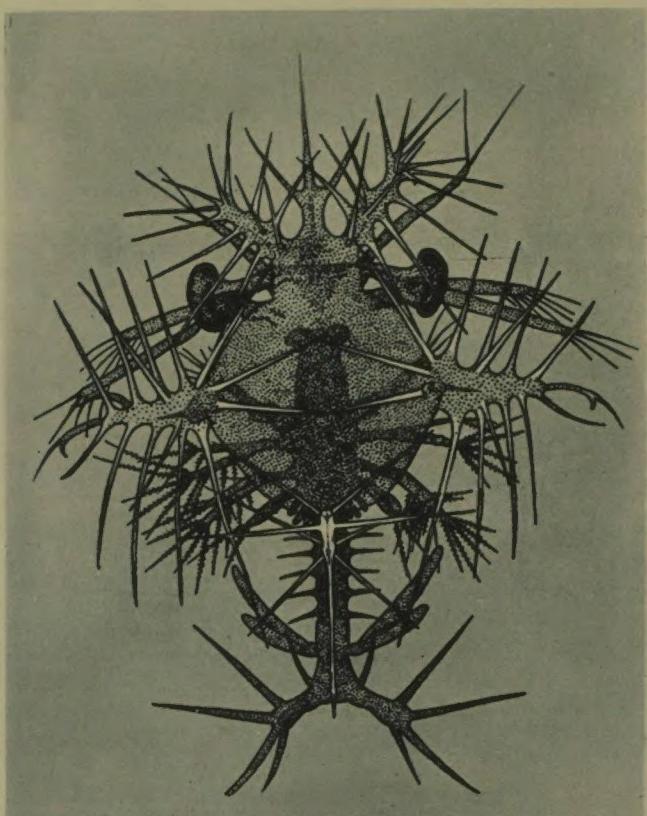
the surface of the open sea. Here, instead of spines, long, bi-ramose legs are developed, while the body is no thicker than a piece of paper, and being as transparent as glass, is rendered almost invisible.

In each of these cases, be it noted, a different response has been made to quite similar physical conditions, showing that the tissues of these bodies respond differently to precisely similar stimuli, and furthermore that the same body responds differently to such stimuli at each successive larval moult. One cannot be surprised that the earlier zoologists mistook these stages for as many distinct, adult, crustacea. Not until captive specimens were kept under careful watch was their identity discovered.



3. AS THIN AS A SHEET OF PAPER AND AS TRANSPARENT AS GLASS: THE "PHYLLOSUME" LARVA OF THE SPINY ROCK-LOBSTER. The flat body and long bi-ramose legs of the "Phyllosome" larva keep it at the surface of the sea. The adult rock-lobster and common lobster are very much alike, but their larval stages are entirely dissimilar.

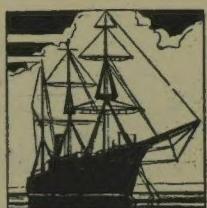
attainment of the adult form. What is known as the "nauplius" stage of the barnacle (Fig. 1) is of exceptional interest, for the adult is a degenerate creature, to be found by the million encrusting rocks by the sea-shore. Its larva is a case of recapitulation,



4. A RARE SHRIMP-LIKE FORM, FOUND ONLY IN VERY DEEP WATER: THE ZOËA LARVA OF A SPECIES OF SERGESTES, IN WHICH THE LARVAL STAGES ARE PASSED AT THE SURFACE OF THE SEA, AND ARE REMARKABLE FOR THEIR EXCESSIVE DEVELOPMENT OF SPINES.



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